UNIVERSITY OF PITTSBURGH

Dar
AC7
DJ79
v.2

Darlington Memorial Library

THE

WORKS

OF

SIR WILLIAM JONES.

IN SIX VOLUMES.

VOL. II.

LONDON:
PRINTED FOR G. G. AND J. ROBINSON, PATER-NOSTER-ROW;
AND R. H. EVANS (SUCCESSOR TO MR. EDWARDS), NO. 26, PALL-MALL.
MDCCXCIX.

CONTENTS

TO

THE SECOND VOLUME.

PAGE

THE Deſign of a Treatiſe on the Plants of India - - - 1

On the Spikenard of the Ancients - - - - - - - 9

Additional Remarks on the Spikenard of the Ancients - - 23

Botanical Obſervations on the Spikenard of the Ancients, intended as a Supplement to the late Sir William Jones's Papers on that Plant, by William Roxburgh, M. D. - - - - - - 33

On the Fruit of the Meliori - - - - - - - 37

A Catalogue of Indian Plants, comprehending their Sanſcrit, and as many of their Linnæan Names as could, with any degree of Preciſion, be aſcertained - - - - - - - - 39

Botanical Obſervations on ſelect Indian Plants - - - - 47

A GRAMMAR OF THE PERSIAN LANGUAGE.

Preface - - - - - - - - - - - 121

Of Letters - - - - - - - - - - 135

Of Conſonants - - - - - - - - - - 137

Of Vowels - - - - - - - - - - 141

Of Nouns; and firſt of Genders - - - - - - 146

Of Caſes - - - - - - - - - - 147

Of the Article - - - - - - - - - 150

Of Numbers - - - - - - - - - - 151

Of

PAGE

Of Adjectives - - - - - - - - - - 153
Of Pronouns - - - - - - - - - - 154
Of Verbs - - - - - - - - - - - 162
Of Tenſes - - - - - - - - - - 168
Of the Compoſition, and Derivation of Words - - - 193
Of Perſian Numbers - - - - - - - - - 210
Ordinals - - - - - - - - - - 212
Adverbs - - - - - - - - - - ib.
Conjunctions - - - - - - - - - 214
Prepoſitions - - - - - - - - - - 215
Interjections - - - - - - - - - - ib.
Of the Perſian Syntax - - - - - - - - 217
Of Verſification - - - - - - - - - 230
A Catalogue of the moſt valuable Books in the Perſian Language 247
Index to the Perſian Grammar - - - - - - - 263
The Hiſtory of the Perſian Language - - - - - - 303

POESEOS ASIATICÆ COMMENTARIORUM LIBRI SEX, CUM APPENDICE; SUBJICITUR LIMON, SEU MISCELLANEORUM LIBER.

Proœmium - - - - - - - - - - 333
CAPUT I.—Aſiaticos ferè omnes Poeticæ impenſiùs eſſe deditos - 347
CAPUT II.—De Metris Aſiaticis - - - - - - - 362
CAPUT III.—De Idyllio Arabico - - - - - - - 390
CAPUT IV.—De Carmine Perſico - - - - - - 404
CAPUT V.—De Imaginibus Poeticis - - - - - - 417
CAPUT VI.—De Tranſlatione - - - - - - - 430
CAPUT VII.—De Comparatione - - - - - - - 439
CAPUT VIII.—De reliquis Figuris - - - - - - 456
CAPUT IX.—De arcanâ Poematum Significatione - - - 467
CAPUT X.—De Elato dicendi genere - - - - - - 479

PAGE

CAPUT XI.—De Venuſtate - - - - - - 489
CAPUT XII.—De Poeſi Heroicâ - - - - - - 501
CAPUT XIII.—De Poeſi Funebri - - - - - - 518
CAPUT XIV.—De Poeſi Morali - - - - - - 531
CAPUT XV.—De Poeſi Amatoriâ - - - - - 543
CAPUT XVI.—De Laudatione - - - - - - 553
CAPUT XVII.—De Vituperatione - - - - - 563
CAPUT XVIII.—De Deſcriptionibus - - - - - 574
CAPUT XIX.—De variis Arabum, Perſarum, ac Turcarum Poetis 587
CAPUT XX.—De Aſiaticâ Dictione - - - - - 594

THE DESIGN

OF

A TREATISE

ON

THE PLANTS OF INDIA.

By the PRESIDENT.

THE greateſt, if not the only, obſtacle to the progreſs of knowledge in theſe provinces, except in thoſe branches of it, which belong immediately to our ſeveral profeſſions, is our want of leiſure for general reſearches; and, as ARCHIMEDES, who was happily maſter of his time, had not *ſpace* enough to move the greateſt weight with the ſmalleſt force, thus we, who have ample ſpace for our inquiries, really want *time* for the purſuit of them. "Give me a place to ſtand on, "ſaid the great mathematician, and I will move the whole earth:" *Give us time*, we may ſay, *for our inveſtigations, and we will transfer to* Europe *all the ſciences, arts, and literature of* Aſia. "Not to have "deſpaired," however, was thought a degree of merit in the *Roman* general, even though he was defeated; and, having ſome hope, that others

may occaſionally find more leiſure, than it will ever, at leaſt in this country, be my lot to enjoy, I take the liberty to propoſe a work, from which very curious information, and poſſibly very ſolid advantage, may be derived.

Some hundreds of plants, which are yet imperfectly known to *European* botaniſts, and with the virtues of which they are wholly unacquainted, grow wild on the plains and in the foreſts of *India:* the *Amarcòſh*, an excellent vocabulary of the *Sanſcrit* language, contains in one chapter the names of about three hundred medicinal vegetables; the *Médinì* may comprize many more; and the *Dravyábhidhána*, or *Dictionary of Natural Productions*, includes, I believe, a far greater number; the properties of which are diſtinctly related in medical tracts of approved authority. Now the firſt ſtep, in compiling a treatiſe on the plants of *India*, ſhould be to write their true names in *Roman* letters, according to the moſt accurate orthography, and in *Sanſcrit* preferably to any vulgar dialect; becauſe a learned language is fixed in books, while popular idioms are in conſtant fluctuation, and will not, perhaps, be underſtood a century hence by the inhabitants of theſe *Indian* territories, whom future botaniſts may conſult on the common appellations of trees and flowers: the childiſh denominations of plants from the perſons, who firſt deſcribed them, ought wholly to be rejected; for *Champàca* and *Hinna* ſeem to me not only more elegant, but far properer, deſignations of an *Indian* and an *Arabian* plant, than *Michelia* and *Lawſonia*; nor can I ſee without pain, that the great *Swediſh* botaniſt conſidered it as *the ſupreme and only reward of labour* in this part of natural hiſtory, to preſerve a name by hanging it on a bloſſom, and that he declared this mode of promoting and adorning botany, worthy of being *continued with holy reverence*, though ſo high an honour, he ſays, *ought to be conferred with chaſte reſerve, and not proſtituted for the purpoſe of conciliating the good will, or eternizing the memory, of any but his choſen followers;*

followers; no, not even of ſaints: his liſt of *an hundred and fifty* ſuch names clearly ſhows, that his excellent works are the true baſis of his juſt celebrity, which would have been feebly ſupported by the ſtalk of the *Linnæa*. From what proper name the *Plantain* is called *Muſa*, I do not know; but it ſeems to be the *Dutch* pronunciation of the *Arabick* word for that vegetable, and ought not, therefore, to have appeared in his liſt, though, in my opinion, it is the only rational name in the muſter-roll. As to the ſyſtem of LINNÆUS, it is the ſyſtem of Nature, ſubordinate indeed to the beautiful arrangement of *natural orders*, of which he has given a rough ſketch, and which may hereafter, perhaps, be completed: but the diſtribution of vegetables into *claſſes*, according to the number, length, and poſition of the ſtamens and piſtils, and of thoſe *claſſes* into *kinds* and *ſpecies*, according to certain marks of diſcrimination, will ever be found the cleareſt and moſt convenient of methods, and ſhould therefore be ſtudiouſly obſerved in the work, which I now ſuggeſt; but I muſt be forgiven, if I propoſe to reject the *Linnean* appellations of the twenty-four *claſſes*, becauſe, although they appear to be *Greek*, (and, if they really were ſo, that alone might be thought a ſufficient objection) yet in truth they are not *Greek*, nor even formed by analogy to the language of *Grecians*; for *Polygamos*, *Monandros*, and the reſt of that form, are both maſculine and feminine; *Polyandria*, in the abſtract, never occurs, and *Polyandrion* means a publick cemitery; *diœcia* and *diœcus* are not found in books of authority; nor, if they were, would they be derived from *dis*, but from *dia*, which would include the *triœcia*; let me add, that the *twelfth* and *thirteenth* claſſes are ill diſtinguiſhed by their appellations, independently of other exceptions to them, ſince the real diſtinction between them conſiſts not ſo much in the *number* of their ſtamens, as in the *place*, where they are inſerted; and that the *fourteenth* and *fifteenth* are not more accurately diſcriminated by two words formed in defiance of grammatical analogy, ſince there are but *two* powers, or two *diverſities of length*, in each of thoſe claſſes.

Calycopolyandros

Calycopolyandros might, perhaps, not inaccurately denote a flower of the *twelfth* claſs; but ſuch a compound would ſtill ſavour of barbariſm or pedantry; and the beſt way to amend ſuch a ſyſtem of words is to efface it, and ſupply its place by a more ſimple nomenclature, which may eaſily be found. Numerals may be uſed for the *eleven* firſt claſſes, the former of two numbers being always appropriated to the *ſtamens*, and the latter, to the *piſtils:* ſhort phraſes, as, *on the calyx* or *calice*, *in the receptacle*, *two long*, *four long*, *from one baſe*, *from two*, or *many*, *baſes*, *with anthers connected*, *on the piſtils*, *in two flowers*, *in two diſtinct plants*, *mixed*, *concealed*, or the like, will anſwer every purpoſe of diſcrimination; but I do not offer this as a perfect ſubſtitute for the words, which I condemn. The allegory of *ſexes* and *nuptials*, even if it were complete, ought, I think, to be diſcarded, as unbecoming the gravity of men, who, while they ſearch for truth, have no buſineſs to inflame their imaginations; and, while they profeſs to give deſcriptions, have nothing to do with metaphors: few paſſages in *Aloiſia*, the moſt impudent book ever compoſed by man, are more wantonly indecent than the hundred-forty-ſixth number of the *Botanical Philoſophy*, and the broad comment of its grave author, who *dares*, like OCTAVIUS in his epigram, *to ſpeak with* Roman *ſimplicity*; nor can the *Linnean* deſcription of the *Arum*, and many other plants, be read in *Engliſh* without exciting ideas, which the occaſion does not require. Hence it is, that no well-born and well-educated woman can be adviſed to amuſe herſelf with botany, as it is now explained, though a more elegant and delightful ſtudy, or one more likely to aſſiſt and embelliſh other female accompliſhments, could not poſſibly be recommended.

When the *Sanſcrit* names of the *Indian* plants have been correctly written in a large paper-book, one page being appropriated to each, the freſh plants themſelves, procured in their reſpective ſeaſons, muſt be conciſely, but accurately, *claſſed* and *deſcribed*; after which their ſeveral

uſes

uſes in medicine, diet, or manufactures, may be collected, with the aſſiſtance of *Hindu* phyſicians, from the medical books in *Sanſcrit*, and their accounts either diſproved or eſtabliſhed by repeated experiments, as faſt as they can be made with exactneſs.

By way of example, I annex the deſcriptions of five *Indian* plants, but am unable, at this ſeaſon, to re-examine them, and wholly deſpair of leiſure to exhibit others, of which I have collected the names, and moſt of which I have ſeen in bloſſom.

I. MUCHUCUNDA.

Twenty, from One Baſe.

Cal. Five-parted, thick; leaflets, oblong.

Cor. Five petals, oblong.

Stam. From twelve to fifteen, rather long, fertile; five ſhorter, ſterile. In ſome flowers, the *unprolifick* ſtamens, longer.

Piſt. *Style* cylindrick.

Peric. A capſule, with five cells, many-ſeeded.

Seeds: Roundiſh, compreſſed, winged.

Leaves: Of many different ſhapes.

Uſes: The quality, refrigerant.

One flower, ſteeped a whole night in a glaſs of water, forms a cooling mucilage of uſe in virulent gonorrhœas. The *Muchucunda*, called alſo *Pichuca*, is exquiſitely fragrant: its calyx is covered with an odoriferous duſt; and the dried flowers in fine powder, taken like ſnuff, are ſaid, in a *Sanſcrit* book, almoſt inſtantaneouſly to remove a nervous head-ach.

Note. This plant differs a little from the *Pentapetes* of LINNÆUS.

II. BILVA

II. BILVA or MA'LU'RA.

Many on the Receptacle, and One.

Cal. Four, or five, cleft, beneath.

Cor. Four, or five, petals; moſtly reflex.

Stam. Forty, to forty-eight, filaments; anthers, moſtly erect.

Piſt. *Germ*, roundiſh; *Style*, ſmooth, ſhort; *Stigma*, clubbed.

Peric. A ſpheroidal berry, very large; many-ſeeded.

Seeds: Toward the ſurface, ovate, in a pellucid mucus.

Leaves: Ternate; common petiole, long; leaflets, ſubovate; obtuſely notched, with ſhort petioles; ſome almoſt lanced.

Stem: Armed with ſharp thorns.

Uſes: The fruit nutritious, warm, carthartick; in taſte, delicious; in fragrance, exquiſite: its aperient and deterſive quality, and its efficacy in removing habitual coſtiveneſs, have been proved by conſtant experience. The mucus of the ſeed is, for ſome purpoſes, a very good cement.

Note. This fruit is called *Srìſ'hala*, becauſe it ſprang, ſay the *Indian* poets, from the milk of *Srì*, the goddeſs of abundance, who beſtowed it on mankind at the requeſt of ISWARA, whence he alone wears a chaplet of *Bilva* flowers; to him only the *Hindus* offer them; and, when they ſee any of them fallen on the ground, they take them up with reverence, and carry them to his temple. From the firſt bloſſom of this plant, that I could inſpect, I had imagined, that it belonged to the ſame claſs with the *Durio*, becauſe the filaments appeared to be diſtributed in five ſets; but in all, that I have ſince examined, they are perfectly diſtinct.

III. SRINGA'TACA.

Four and One.

Cal. Four cleft, with a long peduncle, above.

Cor. Four

Cor. Four petals.

Stam. Anthers, kidney-ſhaped.

Piſt. *Germ*, roundiſh; *Style*, long as the filaments; *Stigma* clubbed.

Seed: A *Nut* with four oppoſite angles (two of them *ſharp* thorns) formed by the *Calyx*.

Leaves: Thoſe, which float on the water, are rhomboïdal; the two upper ſides unequally notched, the two lower, right lines. Their petioles, buoyed up by ſpindle-ſhaped ſpongy ſubſtances, not bladders.

Root: Knotty, like coral.

Uſes: The freſh kernel, in ſweetneſs and delicacy, equals that of the filbered. A mucus, ſecreted by minute glands, covers the wet leaves, which are conſidered as cooling.

Note. It ſeems to be the floating *Trapa* of LINNÆUS.

IV. PU'TI CARAJA.

Ten and one.

Cal. Five-cleft.

Cor. Five equal petals.

Peric. A thorny legumen; two ſeeds.

Leaves: Oval, pinnated.

Stem: Armed.

Uſes: The ſeeds are very bitter, and, perhaps, tonick; ſince one of them, bruiſed and given in two doſes, will, as the *Hindus* aſſert, cure an intermittent fever.

V. MADHU'CA. *(See Aſiat. Reſearch. vol. I, page* 300.*)*

Many, *not* on the Receptacle, and One.

Cal. *Perianth* four, or five, leaved.

Cor. One-petaled. *Tube* inflated, fleſhy. *Border* nine, or ten, parted.

Stam. *Anthers* from twelve to twenty-eight, erect, acute, ſubvillous.

Piſt. *Germ*,

Piſt. *Germ*, roundiſh ; *Style*, long, awl-ſhaped.

Peric. A *Drupe*, with two or three *Nuts?*

Leaves: Oval, ſomewhat pointed.

Uſes: The *tubes*, eſculent, nutritious; yielding, by diſtillation, an inebriating ſpirit, which, if the ſale of it were duly reſtrained by law, might be applied to good purpoſes. An uſeful oil is expreſſed from the ſeed.

Note. It reſembles the *Baſſia* of KOENIG.

Such would be the method of the work, which I recommend ; but even the ſpecimen, which I exhibit, might, in ſkilful hands, have been more accurate. Engravings of the plants may be annexed ; but I have more than once experienced, that the beſt anatomical and botanical prints give a very inadequate, and ſometimes a very falſe, notion of the objects, which they were intended to repreſent. As we learn a new language, by reading approved compoſitions in it with the aid of a Grammar and Dictionary, ſo we can only ſtudy with effect the natural hiſtory of vegetables by analyſing the plants themſelves with the *Philoſophia Botanica*, which is the *Grammar*, and the *Genera et Species Plantarum*, which may be conſidered as the *Dictionary*, of that beautiful language, in which nature would teach us what plants we muſt avoid as noxious, and what we muſt cultivate as ſalutary, for that the qualities of plants are *in ſome degree* connected with the *natural orders* and *claſſes* of them, a number of inſtances would abundantly prove.

ON

Jatamansi.

or Indian Spikenard.

ON

THE SPIKENARD OF THE ANCIENTS.

By the PRESIDENT.

IT is painful to meet perpetually with words, that convey no diſtinct ideas; and a natural deſire of avoiding that pain excites us often to make inquiries, the reſult of which can have no other uſe than to give us clear conceptions. Ignorance is to the mind what extreme darkneſs is to the nerves: both cauſe an uneaſy ſenſation; and we naturally love knowledge, as we love light, even when we have no deſign of applying either to a purpoſe eſſentially uſeful. This is intended as an apology for the pains which have been taken to procure a determinate anſwer to a queſtion of no apparent utility, but which ought to be readily anſwered in *India*, "What is *Indian* Spikenard? All agree, that it is an odoriferous plant, the beſt ſort of which, according to PTOLEMY, grew about *Rangamritica* or *Rangamáti*, and on the borders of the country now called *Butàn:* it is mentioned by DIOSCORIDES, whoſe work I have not in my poſſeſſion; but his deſcription of it muſt be very imperfect, ſince neither LINNÆUS nor any of his diſciples pretend to claſs it with certainty, and, in the lateſt botanical work, that we have received from *Europe*, it is marked as *unknown*. I had no doubt, before I was perſonally acquainted with KOENIG, that he had aſcertained it; but he aſſured me, that he knew not what the

Greek writers meant by the nard of *India:* he had found, indeed, and deſcribed a ſixth ſpecies of the nardus, which is called *Indian* in the Supplement to *Linnæus*; but the *nardus* is a graſs, which, though it bear a *Spike*, no man ever ſuppoſed to be the *true* Spikenard, which the great Botanical Philoſopher himſelf was inclined to think a ſpecies of *Andropogon*, and places, in his *Materia Medica*, but with an expreſſion of doubt, among his polygamous plants. Since the death of KOENIG I have conſulted every botaniſt and phyſician, with whom I was acquainted, on the ſubject before us; but all have confeſſed without reſerve, though not without ſome regret, that they were ignorant what was meant by the *Indian* Spikenard.

In order to procure information from the learned natives, it was neceſſary to know the *name* of the plant in ſome *Aſiatick* language. The very word *nard* occurs in the ſong of SOLOMON; but the name and the thing were both exotick: the *Hebrew* lexicographers imagine both to be *Indian*; but the word is in truth *Perſian*, and occurs in the following diſtich of an old poet:

A'n chu bíkheſt, ín chu nardeſt, án chu ſhákheſt, ín chu bàr,
A'n chu bíkhì páyidáreſt, ín chu nardì páyidàr.

It is not eaſy to determine in this couplet, whether *nard* mean the *ſtem*, or, as ANJU' explains it, the *pith*; but it is manifeſtly a part of a vegetable, and neither the *root*, the *fruit*, nor the *branch*, which are all ſeparately named: the *Arabs* have borrowed the word *nard*, but in the ſenſe, as we learn from the *Kámùs*, of a *compound medicinal unguent*. Whatever it ſignified in old *Perſian*, the *Arabick* word *ſumbul*, which, like *ſumbalah*, means an *ear* or *ſpike*, has long been ſubſtituted for it; and there can be no doubt, that by the *ſumbul* of *India* the *Muſelmáns* underſtand the ſame plant with the *nard* of PTOLEMY and the *Nardoſtachys*,

doſtachys, or *Spikenard*, of GALEN; who, by the way, was deceived by the dry ſpecimens, which he had ſeen, and miſtook them for *roots*.

A ſingular deſcription of the *ſumbul* by ABU'LFAZL, who frequently mentions it as an ingredient in *Indian* perfumes, had for ſome time almoſt convinced me, that the *true Spikenard* was the *Cétaca*, or *Pandanus* of our botaniſts: his words are, *Sumbul panj berg dáred, ceh dirázii án dah angoſhteſtu pahnái ſeh*, or, "The *ſumbul* has five leaves, ten "fingers long, and three broad." Now I well knew, that the miniſter of ACBAR was not a botaniſt, and might eaſily have miſtaken a thyrſus for a ſingle flower: I had ſeen no bloſſom, or aſſemblage of bloſſoms, of ſuch dimenſions, except the male *Cétaca*; and, though the *Perſian* writer deſcribes the female as a different plant, by the vulgar name *Cyóra*, yet ſuch a miſtake might naturally have been expected in ſuch a work: but what moſt confirmed my opinion, was the exquiſite fragrance of the *Cétaca*-flower, which to my ſenſe far ſurpaſſed the richeſt perfumes of *Europe* or *Aſia*. Scarce a doubt remained, when I met with a deſcription of the *Cétaca* by FORSKOHL, whoſe words are ſo perfectly applicable to the general idea, which we are apt to form of *Spikenard*, that I give you a literal tranſlation of them: "The *Pandanus* is an incomparable plant, and cultivated for its odour, "which it breathes ſo richly, that one or two *Spikes*, in a ſituation "rather humid, would be ſufficient to diffuſe an odoriferous air for a "long time through a ſpacious apartment; ſo that the natives in ge-"neral are not ſolicitous about the living plants, but *purchaſe the Spikes* "*at a great price*." I learned alſo, that a fragrant eſſential oil was extracted from the flowers; and I procured from *Banáres* a large phial of it, which was adulterated with ſandal; but the very adulteration convinced me, that the genuine eſſence muſt be valuable, from the great number of thyrſi, that muſt be required in preparing a ſmall quantity

quantity of it. Thus had I nearly perſuaded myſelf, that the true nard was to be found on the banks of the *Ganges*, where the *Hindu* women roll up its flowers in their long black hair after bathing in the holy river; and I imagined, that the *precious alabaſter-box* mentioned in the Scripture, and the *ſmall onyx*, in exchange for which the poet offers to entertain his friend with *a caſk of old wine*, contained an eſſence of the ſame kind, though differing in its degree of purity, with the nard, which I had procured: but an *Arab* of *Mecca*, who ſaw in my ſtudy ſome flowers of the *Cétaca*, informed me, that the plant was extremely common in *Arabia*, where it was named *Cádhì*; and ſeveral *Mahomedans* of rank and learning have ſince aſſured me, that the true name of the *Indian Sumbul* was not *Cétaca*, but *Jatámánsì*. This was important information: finding therefore, that the *Pandanus* was not peculiar to *Hinduſtán*, and conſidering, that the *Sumbul* of ABU'LFAZL differed from it in the preciſe number of leaves on the thyrſus, in the colour, and in the ſeaſon of flowering, though the length and breadth correſponded very nearly, I abandoned my firſt opinion, and began to enquire eagerly for the *Jatámánsì*, which grew, I was told, in the garden of a learned and ingenious friend, and fortunately was then in bloſſom. A freſh plant was very ſoon brought to me: it appeared on inſpection to be a moſt elegant *Cyperus* with a poliſhed three-ſided culm, an umbella with three or four enſiform leaflets minutely ſerrated, naked proliferous peduncles, crowded ſpikes, expanded daggers; and its branchy root had a pungent taſte with a faint aromatick odour; but no part of it bore the leaſt reſemblance to the drug known in *Europe* by the appellation of *Spikenard*; and a *Muſelmán* phyſician from *Dehlì* aſſured me poſitively, that the plant was not *Jatámánsì*, but *Sûd*, as it is named in *Arabick*, which the author of the *Tohfatu'l Múmenìn* particularly diſtinguiſhes from the *Indian Sumbul*. He produced on the next day an extract from the Dictionary of Natural hiſtory, to which he had referred; and I preſent you with a tranſlation of all that is material in it.

"1. SUD

" 1. SUD has a roundiſh olive-ſhaped root, externally black, but " white internally, and ſo fragrant as to have obtained in *Perſia* " the name of *Subterranean Muſk:* its leaf has ſome reſemblance to " that of a leek, but is longer and narrower, ſtrong, ſomewhat rough " at the edges, and tapering to a point. 2. SUMBUL means a *ſpike* " or *ear*, and was called *nard* by the *Greeks*. There are three " ſorts of *Sumbul* or *Nardín*; but, when the word ſtands alone, it " means the *Sumbul* of *India*, which is an herb *without flower or fruit*, " (he ſpeaks of the drug only) like the tail of an ermine, or of a " ſmall weaſel, but not quite ſo thick, and about the length of a " finger. It is darkiſh, inclining to yellow, and very fragrant: it " is brought from *Hinduſtán*, and its medicinal virtue laſts three " years." It was eaſy to procure the dry *Jatámánsì*, which correſponded perfectly with the deſcription of the *Sumbul*; and, though a native *Muſelmán* afterwards gave me a *Perſian* paper, written by himſelf, in which he repreſents the *Sumbul* of *India*, the *Sweet Sumbul*, and the *Jatámánsì* as three different plants, yet the authority of *Tohfatu'l Múmenìn* is deciſive, that the *ſweet Sumbul* is only another denomination of nard, and the phyſician, who produced that authority, brought, as a ſpecimen of *Sumbul*, the very ſame drug, which my *Pandit*, who is alſo a phyſician, brought as a ſpecimen of the *Jatámánsì:* a *Bráhmen* of eminent learning gave me a parcel of the ſame ſort, and told me that it was uſed in their ſacrifices; that, when freſh, it was exquiſitely ſweet, and added much to the ſcent of rich eſſences, in which it was a principal ingredient; that the merchants brought it from the mountainous country to the north-eaſt of *Bengal*; that it was the entire plant, not a part of it, and received its *Sanſcrit* names from its reſemblance to *locks of hair*; as it is called *Spikenard*, I ſuppoſe, from its reſemblance to a Spike, when it is dried, and not from the configuration of its flowers, which the *Greeks*, probably, never examined. The *Perſian* author deſcribes

the

the whole plant as reſembling the tail of an ermine; and the *Jatámánsì*, which is manifeſtly the *Spikenard* of our druggiſts, has preciſely that form, conſiſting of withered ſtalks and ribs of leaves, cohering in a bundle of yellowiſh brown capillary fibres, and conſtituting a ſpike about the ſize of a ſmall finger. We may on the whole be aſſured, that the *nardus* of PTOLEMY, the *Indian Sumbul* of the *Perſians* and *Arabs*, the *Jatámánsì* of the *Hindus*, and the *Spikenard* of our ſhops, are one and the ſame plant; but to what claſs and genus it belongs in the *Linnean* ſyſtem, can only be aſcertained by an inſpection of the freſh bloſſoms. Dr. PATRICK RUSSEL, who always communicates with obliging facility his extenſive and accurate knowledge, informed me by letter, that "Spikenard is carried over "the deſert (from *India*, I preſume) to *Aleppo*, where it is uſed in "ſubſtance, mixed with other perfumes, and worn in ſmall bags, "or in the form of eſſence and kept in little boxes or phials, like "*âtar* of roſes." He is perſuaded, and ſo am I, that the *Indian* nard of the ancients, and that of our ſhops, is one and the ſame vegetable.

Though diligent reſearches have been made at my requeſt on the borders of *Bengal* and *Behàr*, yet the *Jatámánsì* has not been found growing in any part of the *Britiſh* territories. Mr. SAUNDERS, who met with it in *Bután*, where, as he was informed, it is very common, and whence it is brought in a dry ſtate to *Rangpúr*, has no heſitation in pronouncing it a ſpecies of the *Baccharis*; and, ſince it is not poſſible, that he could miſtake the *natural order* and *eſſential character* of the plant, which he examined, I had no doubt that the *Jatámánsì* was compoſit and corymbiferous with ſtamens connected by the anthers, and with female prolifick florets intermixed with hermaphrodites: the word *Spike* was not uſed by the ancients with botanical preciſion, and the *Stachys* itſelf is verticillated, with only two

ſpecies

ſpecies out of fifteen, that could juſtify its generick appellation. I therefore concluded, that *the true Spikenard* was a *Baccharis*, and that, while the philoſopher had been ſearching for it to no purpoſe,

——————————— the dull ſwain
Trod on it daily with his clouted ſhoon,

for the *Baccharis*, it ſeems, as well as the *Conyza*, is called by our gardeners, *Ploughman's Spikenard*. I ſuſpected, nevertheleſs, that the plant, which Mr. SAUNDERS deſcribed, was not *Jatámánsì*; becauſe I knew that the people of *Bután* had no ſuch name for it, but diſtinguiſhed it by very different names in different parts of their hilly country: I knew alſo, that the *Butías*, who ſet a greater value on the drug than it ſeems, as a perfume, to merit, were extremely reſerved in giving information concerning it, and might be tempted, by the narrow ſpirit of monopoly, to miſlead an inquirer for the freſh plant. The friendly zeal of Mr. PURLING will probably procure it in a ſtate of vegetation; for, when he had the kindneſs, at my deſire, to make inquiries for it among the *Bután* merchants, they aſſured him, that the living plants could not be obtained without an order from their ſovereign the *Dévarájà*, to whom he immediately diſpatched a meſſenger with an earneſt requeſt, that eight or ten of the growing plants might be ſent to him at *Rangpùr:* ſhould the *Dévarájà* comply with that requeſt, and ſhould the vegetable flouriſh in the plain of *Bengal*, we ſhall have ocular proof of its claſs, order, genus, and ſpecies; and, if it prove the ſame with the *Jatámánsì* of *Népàl*, which I now muſt introduce to your acquaintance, the queſtion, with which I began this eſſay, will be ſatisfactorily anſwered.

Having traced the *Indian* Spikenard, by the name of *Jatámánsì*, to the mountains of *Népàl*, I requeſted my friend Mr. LAW, who then reſided at *Gayá*, to procure ſome of the recent plants by the means of

of the *Népaleſe* pilgrims; who, being orthodox *Hindus* and poſſeſſing many rare books in the *Sanſcrit* language, were more likely than the *Butías* to know the true *Jatámánsì*, by which name they generally diſtinguiſh it: many young plants were accordingly ſent to *Gayà*, with a *Perſian* letter ſpecifically naming them, and apparently written by a man of rank and literature; ſo that no ſuſpicion of deception or of error can be juſtly entertained. By a miſtake of the gardener they were *all* planted at *Gayà*, where they have bloſſomed and at firſt ſeemed to flouriſh: I muſt therefore, deſcribe the *Jatámánsì* from the report of Mr. BURT, who favoured me with a drawing of it, and in whoſe accuracy we may perfectly confide; but, before I produce the deſcription, I muſt endeavour to remove a prejudice, in regard to the *natural order* of the ſpikenard, which they, who are addicted to ſwear by every word of their maſter LINNÆUS, will hardly abandon, and which I, who love truth better than him, have abandoned with ſome reluctance. *Nard* has been generally ſuppoſed to be a *graſs*; and the word *ſtachys* or *ſpike*, which agrees with the habit of that natural order, gave riſe, perhaps, to the ſuppoſition. There is a plant in *Java*, which moſt travellers and ſome phyſicians called *ſpikenard*; and the Governor of *Chinſura*, who is kindly endeavouring to procure it thence in a ſtate fit for examination, writes me word, that "a *Dutch* author pronounces it a *graſs* "*like the Cyperus*, but inſiſts that what we call the *ſpike* is the fibrous "part above the root, as long as a man's little finger, of a browniſh "hue inclining to red or yellow, rather fragrant, and with a pungent, "but aromatick, ſcent." This is too ſlovenly a deſcription to have been written by a botaniſt; yet I believe the latter part of it to be tolerably correct, and ſhould imagine that the plant was the ſame with our *Jatámánsì*, if it were not commonly aſſerted, that the *Javan* ſpikenard was uſed as a condiment, and if a well-informed man, who had ſeen it in the iſland, had not aſſured me, that it was a ſort of

Pimento,

Pimento, and conſequently a ſpecies of *Myrtle*, and of the order now called *Heſperian*. The reſemblance before mentioned between the *Indian ſumbul* and the *Arabian Sûd*, or *Cypirus*, had led me to ſuſpect, that the true nard was a *graſs* or a *reed*; and, as this country abounds in *odoriferous graſſes*, I began to collect them from all quarters. Colonel KYD obligingly ſent me two plants with ſweet-ſmelling roots; and, as they were known to the *Pandits*, I ſoon found their names in a *Sanſcrit* dictionary: one of them is called *gandhas'at'hì*, and uſed by the *Hindus* to ſcent the red powder of *Sapan* or *Bakkam* wood, which they ſcatter in the feſtival of the vernal ſeaſon; the other has many names, and, among them, *nágaramaſtac* and *gónarda*, the ſecond of which means *ruſtling in the water*; for all the *Pandits* inſiſt, that *nard* is never uſed as a noun in *Sanſcrit*, and ſignifies, as the root of a verb, *to ſound* or *to ruſtle*. Soon after, Mr. BURROW brought me, from the banks of the *Ganges* near *Heridwàr*, a very fragrant graſs, which in ſome places covers whole acres, and diffuſes, when cruſhed, ſo ſtrong an odour, that a perſon, he ſays, might eaſily have ſmelt it, as ALEXANDER is reported to have ſmelt the nard of *Gedroſia*, from the back of an elephant: its bloſſoms were not preſerved, and it cannot, therefore, be deſcribed. From Mr. BLANE of *Lucnow* I received a freſh plant, which has not flowered at *Calcutta*; but I rely implicitly on his authority, and have no doubt that it is a ſpecies of *Andropogon*: it has rather a rank aromatick odour, and, from the virtue aſcribed to it of curing intermittent fevers, is known by the *Sanſcrit* name of *jwaráncus'a*, which literally means a *fever-hook*, and alludes to the *iron-hook* with which elephants are managed. Laſtly, Dr. ANDERSON of *Madras*, who delights in uſeful purſuits and in aſſiſting the purſuits of others, favoured me with a complete ſpecimen of the *Andropogon Nardus*, one of the moſt common graſſes on the Coaſt, and flouriſhing moſt luxuriantly on the mountains, never eaten by cattle, but extremely grateful to bees, and containing an eſſential oil, which, he underſtands,

is extracted from it in many parts of *Hinduſtàn* and uſed as an *âtar* or *perfume*. He adds a very curious philological remark, that, in the *Tamul* dictionary, moſt words beginning with *nár* have ſome relation to *fragrance*; as *nárukeradu* to yield an odour, *nártum pillu*, lemon-graſs, *nártei*, citron, *nárta manum*, the wild orange-tree, *nárum panei*, the *Indian Jaſmin*, *nárum alleri*, a ſtrong ſmelling flower, and *nártu*, which is put for *nard* in the *Tamul* verſion of our Scriptures; ſo that not only the *nard* of the *Hebrews* and *Greeks*, but even the *copia narium* of HORACE, may be derived from an *Indian* root: to this I can only ſay, that I have not met with any ſuch root in *Sanſcrit*, the oldeſt poliſhed language of *India*, and that in *Perſian*, which has a manifeſt affinity with it, *nár* means a *pomegranate*, and *nárgìl* (a word originally *Sanſcrit*) a *cocoa-nut*, neither of which has any remarkable fragrance.

Such is the evidence in ſupport of the opinion, given by the great *Swediſh* naturaliſt, that the true nard was a gramineous plant and a ſpecies of *Andropogon*; but, ſince no graſs, that I have yet ſeen, bears any reſemblance to the *Jatámánsì*, which I conceive to be the *nardus* of the ancients, I beg leave to expreſs my diſſent, with ſome confidence as a philologer, though with humble diffidence as a ſtudent in botany. I am not, indeed, of opinion, that the *nardum* of the *Romans* was merely the eſſential oil of the plant, from which it was denominated, but am ſtrongly inclined to believe, that it was a *generick* word, meaning what we now call *âtar*, and either the *âtar* of roſes from *Caſhmír* and *Perſia*, that of *Cétaca*, or *Pandanus*, from the weſtern coaſt of *India*, or that of *Aguru*, or aloe-wood, from *Aſám* or *Cochinchina*, the proceſs of obtaining which is deſcribed by ABU'LFAZL, or the mixed perfume, called *âbír*, of which the principal ingredients were yellow ſandal, violets, orange-flowers, wood of aloes, roſe-water, muſk, and true ſpikenard: all thoſe eſſences and compoſitions were coſtly;

coſtly; and, moſt of them being ſold by the *Indians* to the *Perſians* and *Arabs*, from whom, in the time of OCTAVIUS, they were received by the *Syrians* and *Romans*, they muſt have been extremely dear at *Jeruſalem* and at *Rome*. There might alſo have been a pure *nardine oil*, as ATHENÆUS calls it; but *nardum* probably meant (and KOENIG was of the ſame opinion) an *Indian* eſſence *in general*, taking its name from that ingredient, which had, or was commonly thought to have, the moſt exquiſite ſcent. But I have been drawn by a pleaſing ſubject to a greater length than I expected, and proceed to the promiſed deſcription of the *true nard*, or *Jatámánſi*, which, by the way, has other names in the *Amarcóſh*, the ſmootheſt of which are *jatilá* and *lómasà*, both derived from words meaning *hair*. Mr. BURT, after a modeſt apology for his imperfect acquaintance with the language of botaniſts, has favoured me with an account of the plant, on the correctneſs of which I have a perfect reliance, and from which I collect the following *natural characters:*

AGGREGATE.

Cal. Scarce any. *Margin*, hardly diſcernible.
Cor. One petal. *Tube* ſomewhat gibbous. *Border* five cleft.
Stam. Three *Anthers*.
Piſt. *Germ* beneath. One *Style* erect.
Seed Solitary, crowned with a pappus.
Root Fibrous.
Leaves Hearted, fourfold; *radical* leaves petioled.

It appears, therefore, to be the *Protean* plant, VALERIAN, a ſiſter of the mountain and *Celtick*, Nard, and of a ſpecies, which I ſhould deſcribe in the *Linnean* ſtyle: VALERIANA JATA'MA'NSI *floribus triandris, foliis cordatis quaternis, radicalibus petiolatis.* The radical leaves, riſing from the ground and enfolding the young ſtem, are plucked

plucked up with a part of the root, and, being dried in the ſun or by an artificial heat, are ſold as a drug, which from its appearance has been called *ſpikenard*; though, as the *Perſian* writer obſerves, it might be compared more properly to the *tail of an ermine:* when nothing remains but the dry fibres of the leaves, which retain their original form, they have ſome reſemblance to a *lock of hair*, from which the *Sanſcrit* name, it ſeems, is derived. Two mercantile agents from *Bután* on the part of the *Dévarájá* were examined, at my requeſt, by Mr. HARRINGTON, and informed him, that the drug, which the *Bengaleſe* called *Jatámánsí*, "grew erect above the ſurface "of the ground, reſembling in colour an ear of green wheat; that, "when recent, it had a faint odour, which was greatly increaſed by "the ſimple proceſs of drying it; that it abounded on the hills, and "even on the plains, of *Bután*, where it was collected and prepared "for medicinal purpoſes." What its virtues are, experience alone can aſcertain; but, as far as botanical analogy can juſtify a conjecture, we may ſuppoſe them to be antiſpaſmodick; and, in our provinces, eſpecially in *Behar*, the plant will probably flouriſh; ſo that we may always procure it in a ſtate fit for experiment. On the deſcription of the *Indian* ſpikenard, compared with the drawing, I muſt obſerve, that, though all the leaves, as delineated, may not appear of the ſame ſhape, yet all of them are not fully expanded. Mr. BURT aſſures me, that the four radical leaves are *hearted and petioled*; and it is moſt probable, that the cauline and floral leaves would have a ſimilar form in their ſtate of perfect expanſion; but, unfortunately, the plants at *Gayá* are now ſhrivelled; and they, who ſeek farther information, muſt wait with patience, until new ſtems and leaves ſhall ſpring from the roots, or other plants ſhall be brought from *Népál* and *Bután*. On the propoſed inquiry into the virtues of this celebrated plant, I muſt be permitted to ſay, that, although many botaniſts may have waſted their time in enumerating the qualities of vegetables, without

without having aſcertained them by repeated and ſatisfactory experiments, and although *mere botany* goes no farther than technical arrangement and deſcription, yet it ſeems indubitable, that the great end and aim of a botanical philoſopher is, to diſcover and prove the ſeveral uſes of the vegetable ſyſtem, and, while he admits with HIPPOCRATES the *fallacioufneſs of experience*, to rely on experiment alone as the baſis of his knowledge.

ADDITIONAL REMARKS

ON

THE SPIKENARD OF THE ANCIENTS.

BY THE PRESIDENT.

NEARLY at the time, when the result of my first inquiries concerning ſpikenard was publiſhed in the ſecond volume of our *Aſiatick Reſearches*, there appeared in the *Philoſophical Tranſactions* an account of the ANDROPOGON *Jwarancuſa*, the ſpecimen of which Dr. BLANE had received from *Lucnow*, and which he ſuppoſes to be the true *Indick* nard of DIOSCORIDES and GALEN: having more than once read his arguments with pleaſure, but not with conviction, I feel it incumbent on me, to ſtate my reaſons for diſſenting from the learned phyſician with all the freedom of a ſearcher for truth, but without any diminution of that reſpect, to which his knowledge and candour juſtly entitle him.

In the firſt place, there is a paſſage in Dr. BLANE's paper, which I could not but read with ſurpriſe; not becauſe it is erroneous or diſputable (for nothing can be more certain), but becauſe it is deciſive againſt the very propoſition, which the writer endeavours to ſupport: "DIOS-"CORIDES mentions the *Syriack* nard, ſays the doctor, as a ſpecies "different

" different from the *Indian*, which *was certainly brought from ſome of the* " *remote parts of India*; for both he and GALEN, by way of fixing " more preciſely the country, whence it came, call it alſo *Gagnites*." We may add, that PTOLEMY, who, though not a profeſſed naturaliſt, had opportunities in *Egypt* of converſing with *Indian* merchants on every thing remarkable in this country, diſtinguiſhes *Rangamati*, as producing the true ſpikenard; and it is from the borders of that very diſtrict, if we believe modern *Indians*, that the people of *Butan* bring it yearly into *Bengal (a)*. Now it is not contended, that the new ſpecies of *Andropogon* (if it be a new ſpecies) *may be* the *Indick* nard of DIOSCORIDES, *(b)*, becauſe it was found by Mr. BLANE in a remote part of *India* (for that ſolitary fact would have proved nothing); but it is learnedly and elaborately urged, that it *muſt be* the true *Indian* ſpikenard, becauſe it differs only in the length of the ſtalks from the nard of GARÇIAS, which, according to Him, is the only ſpecies of *nardus* exported from *India*, and which reſembles a dried ſpecimen ſeen by RUMPHIUS, and brought, he ſays, among other countries, from *Mackran*, or the ancient *Gadroſia*, the very country, where, according to ARRIAN, the true nard grew in abundance; for " the " *Phenicians*, he ſays, collected a plentiful ſtore of it, and ſo much of " it was trampled under foot by the army, that a ſtrong perfume " was diffuſed on all ſides of them;" now there is a ſingular coincidence of circumſtances; for our *Andropogon* was diſcovered by the ſcent of its roots, when they were cruſhed by the horſes and elephants

(a) PTOLE'ME'E diſtingue le canton de *Rhandamarcotta*, en ce qu'il fournit la plante, que nous appellons *Spic nard*, ce qui peut convenir à *Rangamat.*; et des differentes eſpéces l'*Indique* eſt bien la plus eſtimée.

D'ANV. *Antiq. Geogr. Ind.* 81.

(b) DR. ROXBURGH with great reaſon ſuppoſes it to be the *Muricated* ANDROPOGON of KOENIG, who mentions the roots as odoriferous, when ſprinkled with water.

See RETZ. III. *Faſcic.* 43. and v. 21.

in

in a hunting-party of the *Vazír* A'SUFUDDAULAH; ſo that, on the whole, *it muſt be the ſame with the plant mentioned by* ARRIAN: but it may be argued, I think, more concluſively, that a plant, growing with great luxuriance in *Gadroſia*, or *Mackran*, which the doctor admits to be *a maritime province* of *Perſia*, could not poſſibly be the ſame with a plant *confined to remote parts* of *India*; ſo that, if GARÇIAS, RUMPHIUS, and ARRIAN be ſuppoſed to have meant the ſame ſpecies of nard, it was evidently different from that of DIOSCORIDES and GALEN. The reſpectable writer, with whoſe opinions I make ſo free, but from no other motive than a love of truth, ſeems aware of a little geographical difficulty from the weſtern poſition of *Macrán*; for he, firſt, makes it extend to the river *Indus*, and then infers, from the long march weſtward and the diſtreſſes of ALEXANDER's army, ſubſequent to the diſcovery of the ſpikenard, that it muſt have grown in the more eaſtern part of the deſert, and conſequently on the very borders of *India*; but, even if we allow *Gedroſia*, or *Gadroſis*, to have been the ſame tract of land with *Macrán* (though the limits of all the provinces in *Perſia* have been conſiderably changed), yet the frontier of *India* could never with any propriety be carried ſo far to the weſt; for not only the *Oritæ* and *Arabitæ*, but, according to MELA, the whole province of *Ariana*, were between *Gadroſis* and the *Indus*; and, though *Macrán* (for ſo the word ſhould be written) may have been annexed to *India* by ſuch whimſical geographers as the *Turks*, who give the name of white *Indians* to the *Perſians* of *Arachoſia*, and of yellow *Indians* to the *Arabs* of *Yemen*, yet the river *Indus*, with the countries of *Sind* and *Múltán* on both ſides of it, has ever been conſidered by the *Perſians* and *Arabs* as the weſtern limit of *Hind* or *India*; and ARRIAN himſelf expreſsly names the *Indus* as its known boundary: let *Gadroſis*, however, be *Macrán*, and let *Macrán* be an *Indian* province, yet it could never have been *a remote part* of *India* in reſpect of *Europe* or *Egypt*, and, conſequently, was not meant by GALEN and DIOS-

CORIDES, when they deſcribed the true ſpikenard. It muſt be admitted, that, if the *Siree* of RUMPHIUS, which differs little from the *nardus* of GARÇIAS, which correſponds for the moſt part with the new *Andropogon*, was ever brought from the province of *Macrán*, they were all three probably the ſame plant with the nard of *Arrian*; but, unfortunately, RUMPHIUS thought of no country leſs than of *Perſia*, and of no province leſs than of *Macrán*; for he writes very diſtinctly, both in his *Latin* and his *Dutch* columns, that the plant in queſtion grows in *Macian*, which he well knew to be one of the *Moluccas (c)*: I am far from intending to give pain by detecting this trifling miſtake; and, as I may have made many of greater conſequence, I ſhall be truly obliged to any man, who will ſet me right with good manners, the ſacred laws of which ought never to be violated in a literary debate, except when ſome petulant aggreſſor has forfeited all claim to reſpect.

ARRIAN himſelf can by no means be underſtood to aſſert, that the *Indian* ſpikenard grew in *Perſia*; for his words are *a fragrant root of nard (d)*, where the omiſſion of the definite articles implies rather *a* nard, than *the* nard, or the moſt celebrated ſpecies of it; and it ſeems very clear, that the *Greeks* uſed that foreign word generically for odoriferous plants of different natural orders: but ARRIAN in truth was a mere compiler; and his credit, even as a civil hiſtorian, ſeems liable to ſo much doubt, that it cannot be ſafe to rely on him for any fact in the hiſtory of nature. "We cannot, ſays the judicious and "accurate STRABO, give eaſy credence to the generality even of "contemporary writers concerning ALEXANDER, whoſe fame was

(c) Hi flores ſæpe, immo vulgo fere, obſervantur in vetuſtis *Siree* ſtipitibus, qui in *Ternata*, *Motira*, et *Mackian* creſcunt. Vol. 5. Lib. 8. Cap. 24. p. 182.

(d) Νάρδου ῥίζαν εὔοσμον.

"aſtoniſhingly

" aſtoniſhingly high, and whoſe hiſtorians, preferring wonders to truth, " wrote with ſecure negligence; well knowing, that, as the fartheſt " limits of *Aſia* were the ſcene of his actions, their aſſertions could " hardly be diſproved." Now ARRIAN's principal authority was ARISTOBULUS of *Caſſandra*, whoſe writings were little prized by the ancients, and who not only aſſerted, " that *Gadroſis* produced very tall " *myrrh*-trees, with the gum of which the *Phenicians* loaded many " beaſts" (notwithſtanding the ſlaughter of them from the diſtreſs of the whole army), but, with the fancy of a poet deſcribing the neſt of a phenix, placed *myrrh*, *incenſe*, and *caſſia*, with *cinnamon* and *ſpikenard* itſelf, even in the wilds of *Arabia:* " The fruitfulneſs of *Arabia*," ſays ARRIAN, " tempted the king of *Macedon* to form a deſign of in- " vading it; for he had been aſſured, that myrrh and frankincenſe " were collected from the trees of that country; that *cinnamon* was " procured from one of its ſhrubs; and that its meadows produced " ſpontaneouſly *abundance of ſpikenard*." HERODOTUS, indeed, had heard of cinnamon in *Arabia*, where the *Laurus*, to the bark of which we now give that name, was, I verily believe, never ſeen: even the myrrh-tree does not ſeem to have been a native of *Arabia*, and the public are now informed, that it was tranſplanted from *Abyſſinian* foreſts, and has not flouriſhed on the oppoſite ſhore; but, whatever be the countries of myrrh and cinnamon, we may be certain, that any learned *Arab* would laugh at us, if we were to tell him, that the *Sumbulu'l Hind* grew wild in abundance on the plains of *Tahámah*. It ſeems a bold allegation of GARÇIAS, that he has exhibited " the only " ſpecies of *nardus* known in *India*, either for conſumption by the " natives or for exportation to *Perſia* and *Arabia:*" if he meant, that any plant was either uſed in this country or exported from it by *the name of nard*, he had been ſtrangely deceived; and if he meant, that it was the only fragrant graſs uſed here as a medicine or as a perfume, his error was yet more groſs. But, whatever his meaning might have

have been, if the nard of GARÇIAS and of ARRIAN was one and the ſame plant, it is wonderful, that it ſhould ever have been exported to *Perſia* and *Arabia*, where it grew, we are told, in ſo great abundance. The nard of *Arabia* was, probably, the ANDROPOGON *Schœnanthus*, which is a native of that country; but, even if we ſuppoſe, that the ſpikenard of *India* was a *reed* or a *graſs*, we ſhall never be able to diſtinguiſh it among the many *Indian* ſpecies of *Cyperus*, *Andropogon*, *Schœnus*, *Carex*, and other genera of thoſe natural orders, which here form a *wilderneſs of ſweets*, and ſome of which have not only *fragrant roots*, but even *ſpikes* in the ancient and modern ſenſes of that emphatical word; one of them, which I never have ſeen in bloſſom, but ſuppoſe from its appearance to be a *Schœnus*, is even called *Gónarda*, and its dry root has a moſt agreeable odour; another, which RHEEDE names *Bálaca*, or *Ramacciam*, or white *Irivéli*, and which BURMAN thought a variety of the *Schœnanthus*, is a conſiderable article, it ſeems, of *Indian* commerce, and, therefore, cultivated with diligence, but leſs eſteemed than the *black* ſort, or *Carabála*, which *has a more fragrant root and affords an extremely odoriferous oil (e)*. All thoſe plants would, perhaps, have been called *nards* by the ancients; and all of them have ſtronger pretenſions to the appellation of *the true ſpikenard*, than the *Febrifuge* ANDROPOGON, which the *Hindus* of *Behár* do not uſe as a perfume. After all, it is aſſuming a fact without proof, to aſſert, that the *Indian* ſpikenard was evidently gramineous; and, ſurely, that fact is not proved by the word *ariſta*, which is conceived to be of a *Grecian* origin, though never applied in the ſame ſenſe by the *Greeks* themſelves, who perfectly well knew what was *beſt* for mankind in the vegetable ſyſtem, and for what gift they adored the goddeſs of *Eleuſis*. The *Roman* poets (and poets only are cited by Dr. BLANE, though natur-

(e) 12 Hort. Malab. tab. 12. and 9. H. M. p. 145. See alſo the *Flora Indica*, and a note from HERMAN on the valuable oil of *Serce*.

aliſts

aliſts alſo are mentioned) were fond of the word *ariſta*, becauſe it was very convenient at the cloſe of an hexameter, where we generally, if not conſtantly, find it; as HOMER declares in LUCIAN, that he began his *Iliad* with Μῆνιν, becauſe it was the firſt commodious word, that preſented itſelf, and is introduced laughing at a profound critick, who diſcovered in that ſingle word an epitome of the whole poem on the *wrath* of ACHILLES: ſuch poets as OVID and LACTANTIUS deſcribed plants, which they never had ſeen, as they deſcribed the neſt of the phenix, which never exiſted, from their fancy alone; and their deſcriptions ought not ſeriouſly to be adduced as authorities on a queſtion merely botanical; but, if all the naturaliſts of *Greece* and *Italy* had concurred in aſſuring us, that the nard of *India* bore an ear or ſpike, without naming the ſource of their own information, they would have deſerved no credit whatever; becauſe not one of them pretends to have ſeen the freſh plant, and they had not even agreed among themſelves, whether its virtues reſided in the *root* or in the *huſky leaves* and ſtalks, that were united with it. PIETRO DELLA VALLE, the moſt learned and accompliſhed of eaſtern travellers, does not ſeem to have known the *Indian* ſpikenard, though he mentions it more than once by the obſolete name of *Spigonardo*; but he introduces a *Sumbul* from *Khatá*, or a part of *China*, which he had ſeen dry, and endeavours to account for the *Arabick* name in the following manner:—"Since the *Khatáian* "*Sumbul*, ſays he, is not a *ſpike* but a *root*, it was probably ſo named, "becauſe the word *Sumbul* may ſignify, in a large acceptation, not "only the ſpike, but *the whole plant*, whatever *herb or graſs* may be "ſown; as the *Arabick* dictionary *(f)*, entitled *Kámús*, appears to in-"dicate:" The paſſage, to which he alludes, is this: "SUMBUL, ſays

(f) Giacchè il *Sombol* del *Cataio* é radice e non è *Spiga*, potremmo dire, che così sì chiami, perchè forſe la parola *Sombol* poſſa più largamente ſignificare non ſolo la ſpiga, ma *tutta la pianta* di ogni erba ò biada, che ſi ſemini; come par, che il *Camús*, vacabolario *Arabico*, ne dia indizio.

Lett. 18. di *Bagbdad*.

"the

" the author of the *Kámús*, is an *odoriferous plant*, the ſtrongeſt of " which is the *Súrì*, and the weakeſt, the *Hindi*; but the *Sumbul* of *Rúm* " has the name of *nardin*." I ſuggeſted in my former paper, and ſhall repeat in this, that the *Indian* ſpikenard, as it is gathered for uſe, is in fact *the whole plant*; but there is a better reaſon why the name *Sumbul* has been applied to it. By the way, DELLA VALLE ſailed, as he tells us, along the coaſt of *Macrán*, which he too ſuppoſes to have been a part of *Gedroſia*; but he never had heard, that it produced *Indian* ſpikenard, though the *Perſians* were fully acquainted with that province; for he would not have omitted ſo curious a fact in his correſpondence with a learned phyſician of *Naples*, for whoſe ſake he was particularly inquiſitive concerning the drugs of *Aſia*: it is much to be wiſhed, that he had been induced to make a ſhort excurſion into the plains of *Macrán*, where he might have found, that the wonderful tree, which ARRIAN places in them, *with flowers like violets, and with thorns of ſuch force and magnitude, as to keep wild beaſts in captivity, and to transfix men on horſeback, who rode by them incautiouſly*, was no more probably than a *Mimoſa*, the bloſſoms of which reſembled violets in nothing but in having an agreeable ſcent.

Let us return to the *Arabs*, by whom DIOSCORIDES was tranſlated with aſſiſtance, which the wealth of a great prince will always purchaſe, from learned *Greeks*, and who know the *Indian* ſpikenard, better than any *European*, by the name of *Sumbulu'l Hind*: it is no wonder, that they repreſent it as weaker in ſcent and in power than the *Sumbul* of the lower *Aſia*, which, unleſs my ſmell be uncommonly defective, is a ſtrong *Valerian*; eſpecially as they could only have uſed the dry nard of *India*, which loſes much of its odour between *Rangpúr* and *Calcutta*. One queſtion only remains (if it be a queſtion), whether the *Sumbulu'l Hind* be the true *Indian* ſpikenard; for, in that caſe, we know the plant to be of the natural order, which LINNÆUS calls *aggregate*. Since the publication

publication of my paper on this ſubject, I put a fair and plain queſtion ſeverally to three or four *Muſſelman* phyſicians, "What is the *Indian* "name of the plant, which the *Arabs* call *Sumbulu'l Hind?*" They all anſwered, but ſome with more readineſs than others, *Jatámánsì*. After a pretty long interval, I ſhewed them the *ſpikes* (as they are called) of *Jatámánsì*, and aſked, what was the *Arabick* name of *that* Indian *drug:* they all anſwered readily, *Sumbulu'l Hind.* The ſame evidence may be obtained in this country by any other *European*, who ſeeks it; and if, among twelve native phyſicians, verſed in *Arabian* and *Indian* philology, a ſingle man ſhould after due conſideration give different anſwers, I will cheerfully ſubmit to the *Roman* judgement of *non liquet*. My own inquiries having convinced me, that the *Indian* ſpikenard of DIOSCORIDES is the *Sumbulu'l Hind*, and that the *Sumbulu'l Hind* is the *Jatámánsì* of AMARSINH, I am perſuaded, that the true nard is a ſpecies of *Valerian*, produced in the *moſt remote* and hilly parts of *India*, ſuch as *Népál*, *Morang*, and *Butan*, near which PTOLEMY fixes its native ſoil: the commercial agents of the *Dévarája* call it alſo *Pampi*, and, by their account, the dried ſpecimens, which look like the tails of ermines, *riſe from the ground, reſembling ears of green wheat both in form and colour*; a fact, which perfectly accounts for the names *Stachys*, *Spica*, *Sumbul*, and *Khúſhah*, which *Greeks*, *Romans*, *Arabs*, and *Perſians* have given to the drug, though it is not properly a *ſpike*, and not merely a *root*, but *the whole plant*, which the natives gather for ſale, before the radical leaves, of which the fibres only remain after a few months, have unfolded themſelves from the baſe of the ſtem. It is uſed, ſay the *Butan* agents, as a perfume and in medicinal unguents, but with other fragrant ſubſtances, the ſcent and power of which it is thought to increaſe: as a medicine, they add, it is principally eſteemed for complaints in the bowels. Though conſiderable quantities of *Jatámánsì* are brought in the caravans from *Butan*, yet the living plants, by a law of the country, cannot be exported without a licence from the ſovereign, and

and the late Mr. PURLING, on receiving this intelligence, obligingly wrote, for my ſatisfaction, to the *Dévarája*, requeſting him to ſend eight or ten of the plants to *Rangpúr:* ten were accordingly ſent in pots from *Taſiſudan*, with as many of the natives to take care of them under a chief, who brought a written anſwer from the *Rájá* of *Butan*; but that prince made a great merit of having complied with ſuch a requeſt, and my friend had the trouble of entertaining the meſſenger and his train for ſeveral weeks in his own houſe, which they ſeem to have left with reluctance. An account of this tranſaction was contained in one of the laſt letters, that Mr. PURLING lived to write; but, as all the plants withered before they could reach *Calcutta*, and as inquiries of greater importance engaged all my time, there was an end of my endeavours to procure the freſh *Jatámánsì*, though not of my conviction, that it is *the true nard of the ancients*.

BOTANICAL

Fig. 2.

Fig. 2.

Valeriana fatamansi.

BOTANICAL OBSERVATIONS

ON

THE SPIKENARD OF THE ANCIENTS,

INTENDED AS A SUPPLEMENT TO THE LATE

SIR WILLIAM JONES'S PAPERS ON THAT PLANT.

By WILLIAM ROXBURGH, M.D.

VALERIANA JATAMANSI.

Generic Character. FLOWERS triandrous, leaves entire, fourfold, the inner radical pair petiol'd, and cordate; the reſt ſmaller, ſeſſile, and ſub-lanceolate; ſeeds crowned with a pappus.

V. *Jatamanſi* of Sir William Jones. See *Aſiatick Reſearches*, vol. 2, page 405, 417, and vol. 4, page 109.

November 6th, 1794. I received from the Honourable C. A. Bruce, Commiſſioner at *Coos-Beyhar*, two ſmall baſkets with plants of this valuable drug; he writes to me on the 27th *September* (ſo long had the plants been on the road), that he had, the day before, received

them from the *Deb Rajah* of *Bootan*, and further ſays, that the *Booteahs* know the plant by two names, viz. *Jatamanſi*, and *Pampé* or *Paunpé*.

I need ſcarce attempt to give any further hiſtory of this famous odoriferous plant than what is merely botanical, and that with a view to help to illuſtrate the learned diſſertations thereon, by the late Sir WILLIAM JONES, in the 2d and 4th volumes of theſe Reſearches, and chiefly by pointing out, the *part of the plant* known by the name, *Indian Nard* or *Spikenard*; a queſtion on which MATHEOLUS, the commentator of *Dioſcorides*, beſtows a good deal of argument; viz. Whether the roots, or ſtalks, were the parts eſteemed for uſe, the teſtimony of the ancients themſelves on this head being ambiguous. It is therefore neceſſary for thoſe who wiſh for a more particular account of it, to be acquainted with what that gentleman has publiſhed on the ſubject.

The plants now received, are growing in two ſmall baſkets of earth, in each baſket there appears above the earth between thirty and forty hairy, ſpike-like bodies, but more juſtly compared to the tails of *Ermines*, or ſmall *Weaſels* *; from the apex of each, or at leaſt of the greateſt part of them, there is a ſmooth lanceolate, or lanceolate-oblong, three or five-nerved, ſhort-petiol'd, acute, or obtuſe, ſlightly ſerrulate leaf or two ſhooting forth. Fig. 1. repreſents one of them in the above ſtate, and on gently removing the fibres, or hairs which ſurround the ſhort petiols of theſe leaves, I find it conſiſts of numerous ſheaths, of which one, two or three of the upper or interior ones are entire, and have their fibres connected by a light-brown coloured membranous ſub-

* The term ſpica, or ſpike, is not ſo ill applied to this ſubſtance, as may be imagined; ſeveral of the *Indian* graſſes, well known to me, have ſpikes almoſt exactly reſembling a ſingle ſtraight piece of nardus, and when thoſe hairs (or flexible ariſta like briſtles) are removed, PLINY'S words, "ſrutex-"radice pingui et craſſa," are by no means inapplicable. See Fig. 2, from *a* to *b*.

ſtance

ſtance as at *b*. but in the lower exterior ſheaths, where this connecting membrane is decayed, the more durable hair-like fibres remain diſtinct, giving to the whole the appearance of an *Ermine's* tail: this part, as well as the root itſelf, are evidently perennial *. The root itſelf (beginning at the ſurface of the earth where the fibrous envelope ends) is from three to twelve inches long, covered with a pretty thick, light-brown coloured bark: from the main root, which is ſometimes divided, there iſſues ſeveral ſmaller fibres. Fig. 2, is another plant with a long root, here the hair-like ſheaths, beginning at *a*. are ſeparated from this the perennial part of the ſtem, and turned to the right ſide; at the apex is ſeen the young ſhoot, marked 6, which is not ſo far advanced as at Fig. 1. *c c c* ſhow the remains of laſt year's annual ſtem. When the young ſhoot is a little further advanced than in Fig. 2, and not ſo far as in Fig. 1. they reſemble the young convolute ſhoots of monocotyledonus plants. *June* 1795. The whole of the abovementioned plants have periſhed, without producing flowers, notwithſtanding every care that could poſſibly be taken of them. The principal figure in the drawing marked Fig. 3, and the following deſcription, as well as the above definition, are therefore chiefly extracted from the engraving and deſcription in the ſecond volume of theſe Reſearches, and from the in-

* The above deſcribed perennial hairy portion of the plant, is clearly the *Indian* ſpike-nard of our ſhops; but whether the nardus of the ancients, or not, I leave to better judges to determine; however, I believe few will doubt it after having read Sir WILLIAM JONES's Diſſertations thereon, and compared what he ſays with the accompanying drawings of the perennial hairy part of the ſtem of this plant, which are taken from the living plants immediately under my own eyes: the drawing of the herbaceous, or upper part of the plant, is out of the queſtion in determining this point, and only refers to the place the plant bears in our Botanical Books. While writing the above, I deſired an *Hindu* ſervant to go and buy me from their apothecaries ſhops a little *Jatamanſi*, without ſaying more or leſs: he immediately went and brought me ſeveral pieces of the very identical drug, I have been deſcribing; a drawing of one of the pieces is repreſented at Fig. 4, and agrees not only with thoſe I have taken from the living plants, but alſo exceedingly well with GARÇIAS AB ORTA's figure of the nardus indica which is to be found at page 129, of the fourth edition of CLUSIUS's *Latin* tranſlations of his hiſtory of *Indian* drugs publiſhed in 1693.

formation

formation communicated to me by Mr. BURT, the gentleman who had charge of the plants that flowered at *Gaya*, and who gave Sir WILLIAM JONES the drawing and deſcription thereof.

Deſcription of the Plant.

Root, it is already deſcribed above.

Stem, lower part perennial, involved in fibrous ſheaths, &c. as above deſcribed; the upper part herbaceous ſuberect, ſimple, from ſix to twelve inches long.

Leaves four-fold, the lowermoſt pair of the four radical are oppoſite, ſeſſile, oblong, forming, as it were a two-valved ſpathe; the other pair are alſo oppoſite petiol'd, cordate, margins waved, and pointed; thoſe of the ſtem ſeſſile, and lanceolate, all are ſmooth on both ſides.

Corymb terminal, firſt diviſion trichotomous.

Bracts awl'd.

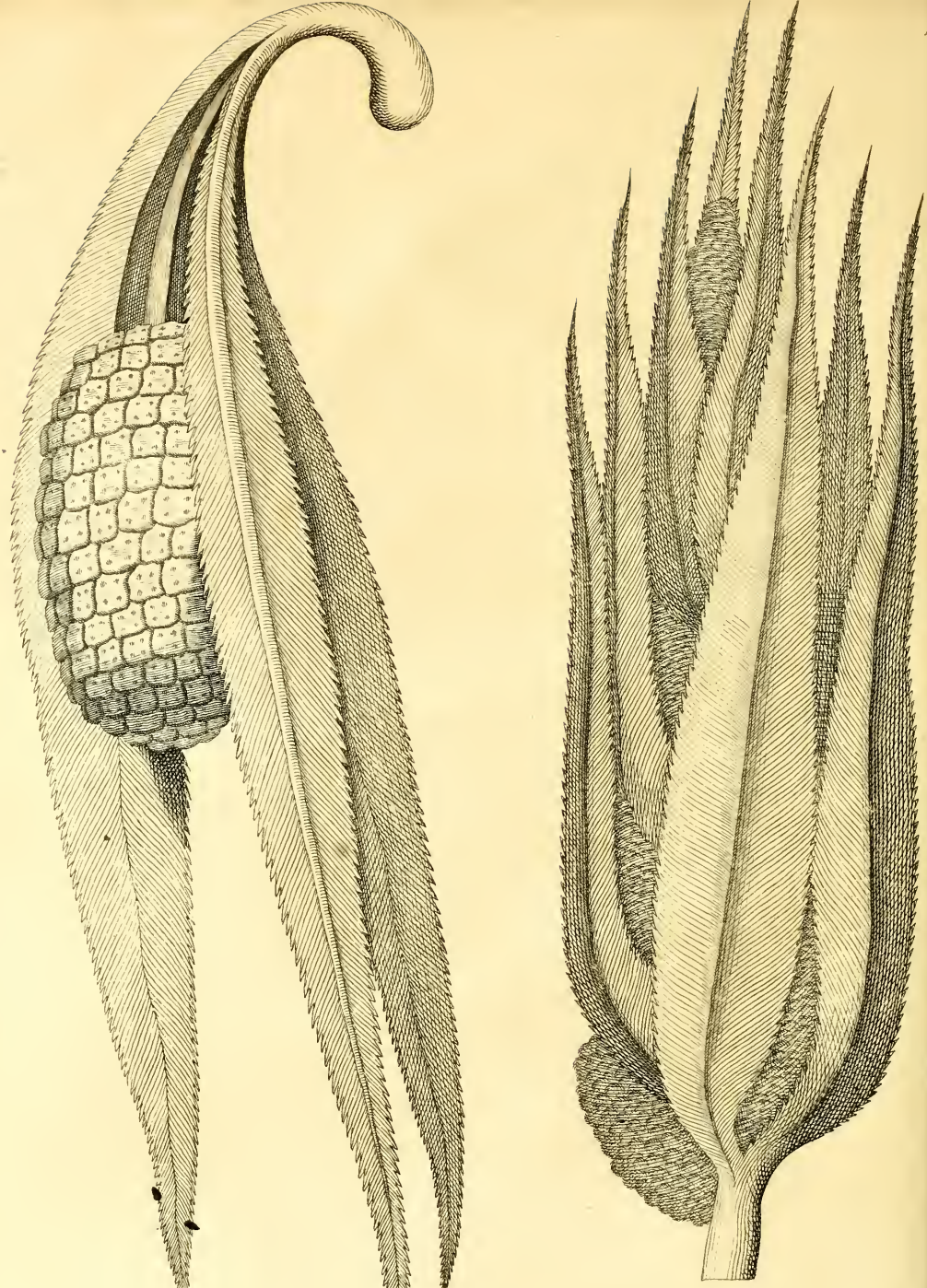
Calyx ſcarce any.

Corol one petal'd, funnel-ſhaped, tube ſomewhat gibbous. Border five-cleft.

Stamens, filaments three, project above the tube of the corol; anthers incumbent.

Piſtil, germ beneath. Style erect, length of the tube. Stigma ſimple.

Pericarp, a ſingle ſeed crowned with a pappus.



केतक *Cetaca*

The fruit, and the Male flower of the Pandanus.

ON

THE FRUIT OF THE MELLORI.

NOTE

By the PRESIDENT.

As far as we can determine the claſs and order of a plant from a mere delineation of its fruit, we may ſafely pronounce, that the *Léram* of *Nicobar* is the *Cádhi* of the *Arabs*, the *Cétaca* of the *Indians*, and the *Pandánus* of our botaniſts, which is deſcribed *very awkwardly* (as Koenig firſt obſerved to me) in the Supplement to Linnæus: he had himſelf deſcribed with that *elegant conciſeneſs*, which conſtitutes the beauty of the *Linnean* method, not only the wonderful fructification of the fragrant *Cétaca*, but moſt of the flowers, which are celebrated in *Sanſcrit*, by poets for their colour or ſcent and by phyſicians for their medical uſes; and, as he bequeathed his manuſcripts to Sir Joseph Banks, we may be ſure, that the publick ſpirit of that illuſtrious naturaliſt will not ſuffer the labours of his learned friend to be ſunk in oblivion. Whether the Pandanus *Léram* be a new *ſpecies*, or only a variety, we cannot yet poſitively decide; but four of the plants have been brought from *Nicobar*, and ſeem to flouriſh in the Company's Botanical Garden, where they will probably bloſſom; and the greateſt encouragement will, I truſt, be given to the cultivation of ſo precious a vegetable. A fruit weighing twenty or thirty pounds, and containing a farinaceous ſubſtance, both palatable and nutritive in a high degree,

degree, would perhaps, if it were common in theſe provinces, for ever ſecure the natives of them from the horrors of famine; and the *Pandanus* of *Bengal* might be brought, I conceive, to equal perfection with that of *Nicobar*, if due care were taken to plant the male and female trees in the ſame place, inſtead of leaving the female, as at preſent, to bear an imperfect and unproductive fruit, and the diſtant male to ſpread itſelf only by the help of its radicating branches.

A CATALOGUE

A CATALOGUE

OF

INDIAN PLANTS,

COMPREHENDING THEIR SANSCRIT,

AND

AS MANY OF THEIR LINNÆAN GENERIC NAMES AS COULD WITH ANY DEGREE OF PRECISION BE ASCERTAINED.

By the PRESIDENT.

A'CA'SABALLI', *Caſſyta.*
Achyuta, *Morinda.*
A'cránti, *Solanum.*
Acſha.
Agaſtya, *Æſchynomene.*
Agnis'ic'há.
Aguru, *Cordia.*
Alábu, *Cucurbita.*
Alamvuſha, *Bryonia.*
Alarca, *Aſclepias.*
Alpamáriſha.
Amalá.
A'malacì, *Phyllanthus.*
Ambaſht''ha.
Amlána, *Gomphrena?*
Amlalónica, *Oxalis.*
Amlavétaſa, *Hypericum.*
Amlicá, *Tamarindus.*
Amra, *Mangifera.*
Amrátaca, *Spondias.*
Ancót'a.
Ans'umátì.
An'u, *Oryza.*
Apámarga.
Aparájitá, *Clitoria.*
Arca, *Aſclepias.*

A'rdraca,

A'rdraca, *Amomum.*
Ariméda.
Arifhtâ, *Xanthium.*
Arjaca, *Ocymum.*
Arjuna, *Lagerftroemia?*
Arufhcara, *Semecarpus.*
As'mantaca.
As'óca, a new genus.
A'sp'hóta, *Nyctanthes.*
A'us'vríhi, *Oryza.*
Ataviſhá.
Atichará.
Atimucta, *Baniſteria.*
A'vigna, *Cariſſa?*
Bacula, *Mimuſops.*
Badarì, *Rhamnus.*
Bahuváraca.
Bahvanga, a new genus.
Balá.
Bála.
Bandhúca, *Ixora.*
Banga, *Cannabis?*
Báta, *Ficus.*
Bhadramuſtaca, *Cyperus?*
Bhanga, *Goſſypium.*
Bhanti, *Clerodendrum.*
Bhavya, *Dillenia.*
Bharadwájì.
Bhúchampaca, *Kæmpferia.*
Bhújambúca.
Bhúlavanga, *Juſſieua.*
Bhurandí, *Ipomœa?*
Bhúrja.
Bhústrĭna, *Andropogon?*
Bhútavésì, *Nyctanthes.*
Berberá.
Bimba, *Bryonia?*
Bimbicá, the ſame?
Bráhmani, *Ovieda.*
Brahmaſuverchalá.
Bráhmì, *Ruta.*
Bilva, *Cratæva.*
Biranga.
Cácamáchi.
Cácángì, *Aponogeton?*
Cachu, *Arum.*
Cadalì, *Muſa.*
Cadamba, *Nauclea.*
Cahlára, *Nymphœa.*
Cála.
Cálá.
Calambí.
Calamì.
Caláya Cálinga, *Cucurbita.*
Calpaca.
Cámalatá, *Ipomœa.*
Cámpilla, a new genus.
Canchanára, *Bauhinia.*
Canda, *Dracontium.*
Candarála.
Candúra, *Dolichos.*
Candúru, *Scilla?*

Cangu.
Cantála, *Agave?*
Capilá.
Capitt'ha, *Limonia.*
Caranjáca, a new genus.
Cáravélla, *Cleome?*
Cáravì, *Laurus.*
Caravíra, *Nerium.*
Carmaranga, *Averrhoa.*
Carnicára, *Pavetta.*
Carparála, *Aloë?*
Carpásì, *Goſſypium.*
Carpúra, *Laurus.*
Caruna, *Citrus.*
Cáſa, Saccharum.
Cáſhmírá.
Cátáca, *Strychnos.*
Cátp'hala, *Tabernæmontana.*
Catu.
Cémuca.
Céſara, *Crocus.*
Cétaca, *Pandanus.*
Chacralá.
C'hadira, *Mimoſa.*
Ch'hatráca, *Agaricus.*
Champaca, *Michelia.*
Chanaca.
Chandá.
Chandana, *Santalum.*
Chandricá.
C'harjúra, *Phœnix.*
Charmacaſhá.
Chavaca.
Chitrá.
Chitraca, *Plumbago.*
Chórapuſhpì, *Scirpus.*
Ciráta.
Códrava.
Córangì.
Cóvidára, *Bauhinia.*
Clítaca.
Cramuca.
Crĭſhnà.
Crĭſhnachúrá, *Poinciana.*
Cſhíráví, *Aſclepias?*
Cſhumá, *Linum.*
Culaca, *Strychnos.*
Culmáſha.
Cumbha.
Cumbhicá, *Piſtia.*
Cumuda, *Menianthes.*
(Cuncuma, *Crocus*)?
Cunda, *Jaſminum.*
Curubaca, *Barleria.*
Curuntaca.
Curuvaca.
Cuſ'a, *Poa.*
Cuſhmánda, *Cucumis?*
Cuſumbha, *Carthamus.*
Cutaja, *Jaſminum.*
Cuvalaya.
Cuvéraca, *Swietenia?*
Dámápana.

Dámápana.
Danticá.
Dhanyáca.
Dárima, *Punica.*
Dásì.
Dévadáru, *Unona.*
Dhátacì.
Dhuſtúra, *Datura.*
Dóná, *Artemiſia.*
Drácſhá, *Vitis.*
Durgájátá, *Ophioglo ſſum.*
Dúrvá, *Agroſtis.*
Dwipatrì, *Impatiens.*
E'lá, *Amomum.*
E'labáluca.
Eranda, *Ricinus.*
Gajapippalí, a new genus?
Gambhárì.
Gandálí.
Gandharája, *Gardenia.*
Gandíra, *Solanum?*
Gauríchandra, *Hedyſarum.*
Ghantapátali.
Ghóntá, *Rhamnus.*
Ghóſhacá.
Gránt'hila.
Grĭnjana, *Daucus.*
Gócantaca, *Barleria.*
Gódhápadì.
Gódhúma, *Triticum.*
Gójihvá, *Elephantopús.*
Gólómí, *Agroſtis?*
Gónarda, *Cyperus?*
Góraeſhá.
Govácſhí.
Góvará, *Eranthemum?*
Guggulu.
Guhá.
Gunjá, *Abrus.*
Guváca, *Areca.*
Haimavatì.
Halaca, *Nymphœa.*
Hanu.
Haricus'a, *Acanthus.*
Haridrá, *Curcuma.*
Haridru.
Harítacì, *Terminalia.*
Haritála.
Haryanga, *Ciſſus.*
Hémapuſhpicá, *Jaſminum.*
Hémaságara, *Cotyledon.*
Hilamóchicá.
Himavatì.
Hingu, *Terebinthus.*
Hingulì, *Solanum.*
Hintála, *Elate.*
Hólicà.
Jambíra, *Citrus.*
Jambu, *Eugenia.*
Jatamánsì, *Valeriana.*
Javà, *Terminalia?*
Jayap'hala, *Myriſtica.*

Jayantì,

Jayantì, *Æſchynomene.*
Icſhu, *Saccharum.*
Icſhura.
Icſhwácu.
Jímúta.
Indívara, *Tradeſcantia?*
Jíraca.
Jívantí.
Indravárunì.
Ingudí.
Irbáru.
I'ſ'waramúla, *Ariſtolochia.*
Lacucha, *Artocarpus?*
Langalì, *Nama?*
Latárca, *Allium.*
Laſuna, *Allium.*
Lavalì, *Averrhoa.*
Lavanga, *Caryophyllus.*
Lódhra.
Madana, *Piſonia.*
Madhúca, *Baſſia.*
Madhúlaca.
Madhúraca.
Madhusìgru, *Guilandina.*
Mahájálì.
Maháſwéta.
Malapu.
Málatí, *Jaſminum.*
Mallicá, *Nyctanthes.*
Mánaca, *Arum?*
Mandára, *Erythrina.*
Márcara.
Marcati.
Marícha, *Capſicum.*
Marunmálá.
Máſaparnì.
Máſha, *Phaſeolus.*
Máſhandarí, *Callicarpa.*
Masúra.
Mátulanga, *Citrus.*
Maurì.
Mayúra.
Muchucunda, *Pentapetes.*
Mudga.
Mudgaparnì.
Múlaca, *Raphanus.*
Mundaballí, *Ipomœa.*
Murá.
Murvá, *Aletris.*
Muſtaca, *Schœnus?*
Nágabalá, *Sida.*
Nágaballì, *Bauhinia.*
Nágacéſara, *Meſua.*
Nágadána, *Artemiſia.*
Nágaranga, *Citrus.*
Nala, *Ariſtida?*
Nalí.
Náranga.
Náricéla, *Cocos.*
Nichula, a new genus.
Nílí, *Indigofera.*
Nílótpala, *Pontederia.*

Nimba,

Nimba, *Melia.*
Nívára, *Oryza.*
Pácala.
Padma, *Nymphœa.*
Palándu, *Allium.*
Paláſa, *Butea.*
Panaſa, *Artocarpus.*
Parnáſa, *Ocymum.*
Pátali, *Bignonia.*
Pátóla, *Solanum?*
Paurá.
Pichula, *Tamarix.*
Pílu, *Aloë?*
Pinyá.
Pippala, *Ficus.*
Pippalí, *Piper.*
Piyála.
Pítasála.
Placſha, *Ficus.*
Prĭſniparní.
Priyangu.
Pótica, *Phyſalis.*
Punarnavà, *Boerhaavia.*
Pundaríca.
Pundra.
Púticaraja, *Guilandina.*
Ractamúla, *Oldenlandia.*
Rájádana.
Rajaní.
Rájica.
Ráſhtricá.
Ráſná, *Ophioxylum?*
Rénuca.
Rĭddhi.
Rĭſhabha.
Róchaná.
Róhita, *Punica.*
Sácótaca, *Trophis.*
Sahacára, *Mangifera.*
Sahacharí.
Sailéya, *Muſcus.*
Sairíyaca, *Barleria.*
Saivála.
S'ála.
S'álanchí.
S'álmali, *Bombax.*
Samangá, 2?
S'ami, *Mimoſa.*
S'amíra, *Mimoſa.*
Samudraca, *Aquilicia.*
Saná, *Crotalaria.*
Sancarajatá, *Hedyſarum.*
S'anc'hapuſhpa, *Coïx.*
S'ara.
S'arala.
Saraná.
S'atamúlí.
S'atapuſhpa.
S'át'hì.
S'ep'hálicá, *Nyctanthes.*
Septalá, *Nyctanthes.*
Septaparna, *Echites.*

Serſhapa,

Serſhapa, *Sinapis.*
S'imbi, *Dolichos.*
Sindhúca, *Vitex.*
Siríſha, *Mimoſa.*
S'iſu, *Croton?*
S'ivá.
Sóbhánjana, *Guilandina.*
Sómalatá, *Ruta?*
Sómarájì, *Pœderia.*
S'ólp'ha.
S'ónaca, *Bignonia.*
Srĭngátaca, *Trapa.*
S'ríparna.
St'halapadma, *Hibiſcus.*
S'uca.
S'ucti.
Suniſhannaca, *Marſilea.*
Surabhì.
Súryamani, *Hibiſcus.*
Suvernaca, *Caſſia.*
S'yámá, a new genus.
S'yámáca.
Tála, *Boraſſus.*
Tálamúlaca, *Cochlearia?*
Tálí, *Corypha.*
Tamála, *Laurus?*
Támbúlí, *Piper.*
Támracúta, *Nicotiana.*
Táraca, *Amomum?*
Tarunì, *Aloë.*
Tatpatrí, *Laurus.*
Tila, *Séſamum.*
Tilaca.
Tindúca, *Dioſpyros.*
Tinſa, *Ebenus?*
Trapuſha, *Cucumis.*
Trayamáná.
Trĭvrĭtá.
Tubaricá.
Túla, *Morus.*
Tunga.
Udumbara, *Ficus.*
Ulapa, *Ariſtida?*
Upódica.
Urana, *Caſſia.*
Utpala?
Vajradru, *Euphorbia.*
Valvaja, *Andropogon?*
Vanacéli, *Canna.*
Vanamudga.
Vanárdraca, *Coſtus?*
Vandá, *Epidendrum.*
Vandá, *Loranthus.*
Vandá, *Viſcum.*
Vandáca, *Quercus.*
Vans'a, *Bambos.*
Váráhì.
Varángaca, *Laurus.*
Váruna.
Váſaca, *Dianthera.*
Váſalyà.
Váſtuca, *Amaranthus?*

Vaſu.
Vátaca.
Vatsádaní, *Meniſpermum.*
Váyaſóli.
Vétaſa, *Barleria.*
Vétra, *Calamus.*
Vichitrá, *Tragia.*
Vidárì.
Vidula.
Vírana, *Andropogon.*
Viſhánì.
Viſtáraca, *Convolvulus.*
Vríthí, *Oryza.*
Vyághranac'ha.
Vyághrapáda.
Yáſa.
Yava, *Hordeum.*
Yavaſa, *Poa?*
Yuctárasá.
Yút'hicá, *Jaſminum.*

BOTANICAL OBSERVATIONS

ON

SELECT INDIAN PLANTS*.

By the PRESIDENT.

'IF my names of plants diſpleaſe you, ſays the great *Swediſh* botaniſt, 'chooſe others more agreeable to your taſte,' and, by this candour, he has diſarmed all the criticiſm, to which as it muſt be allowed, even the critical parts of his admirable works lie continually open: I avail myſelf of his indulgence, and am very ſolicitous to give *Indian* plants their true *Indian* appellations; becauſe I am fully perſuaded, that LINNÆUS himſelf would have adopted them, had he known the learned and ancient language of this country; as he, like all other men, would have retained the native names of *Aſiatick* regions and cities, rivers and mountains, leaving friends or perſons of eminence to preſerve their own names by their own merit, and inventing new ones, from diſtinguiſhing marks and properties, for ſuch objects only as, being recently diſcovered, could have had no previous denomination. Far am I from doubting the

* This paper was announced in the ſpecimen of an *Aſiatick* Common-place Book, which the Preſident added, in the third volume of theſe Tranſactions, to Mr. HARINGTON's propoſal for an improvement of LOCKE's uſeful plan.

great

great importance of perfect *botanical deſcriptions*; for languages expire as nations decay, and the true ſenſe of many appellatives in every dead language muſt be loſt in a courſe of ages: but, as long as thoſe appellatives remain underſtood, a travelling phyſician, who ſhould wiſh to procure an *Arabian* or *Indian* plant, and, without aſking for it by its learned or vulgar name, ſhould hunt for it in the woods by its *botanical character*, would reſemble a geographer, who, deſiring to find his way in a foreign city or province, ſhould never inquire by name for a ſtreet or a town, but wait with his tables and inſtruments, for a proper occaſion to determine its longitude and latitude.

The plants, deſcribed in the following paper by their claſſical appellations, with their ſynonyma or epithets, and their names in the vulgar dialects, have been ſelected for their novelty, beauty, poetical fame, reputed uſe in medicine, or ſuppoſed holineſs; and frequent alluſions to them all will be found, if the *Sanſcrit* language ſhould ever be generally ſtudied, in the popular and ſacred poems of the ancient *Hindus*, in their medical books and lawtracts, and even in the *Védas* themſelves: though unhappily I cannot profeſs, with the fortunate *Swede*, to have ſeen without glaſſes all the parts of the flowers, which I have deſcribed, yet you may be aſſured, that I have mentioned no part of them, which I have not again and again examined with my own eyes; and though the weakneſs of my ſight will for ever prevent my becoming a botaniſt, yet I have in ſome little degree atoned for that fatal defect by extreme attention, and by an ardent zeal for the moſt lovely and faſcinating branch of natural knowledge.

Before I was acquainted with the method purſued by VAN RHEEDE, neceſſity had obliged me to follow a ſimilar plan on a ſmaller ſcale; and, as his mode of ſtudying botany, in a country and climate by no means favourable to botanical excurſions, may be adopted more ſucceſsfully

ceſsfully by thoſe who have more leiſure than I ſhall ever enjoy, I preſent you with an intereſting paſſage from one of his prefaces, to which I ſhould barely have referred you, if his great work were not unfortunately confined, from its rarity, to very few hands. He informs us, in an introduction to his third volume, " that ſeveral *Indian* phyſicians " and *Bráhmens* had compoſed by his order, a catalogue of the moſt ce- " lebrated plants, which they diſtributed according to their times of " bloſſoming and ſeeding, to the configuration of their leaves, and to " the forms of their flowers and fruit; that, at the proper ſeaſons he " gave copies of the liſt to ſeveral intelligent men, of whom he ſent " parties into different foreſts, with inſtructions to bring him, from all " quarters, ſuch plants as they ſaw named, with their fruit, flowers, and " leaves, even though they ſhould be obliged to climb the moſt lofty " trees for them; that three or four painters, who lived in his family, " conſtantly and accurately delineated the freſh plants, of which, in his " preſence, a full deſcription was added; that, in the meanwhile, he " had earneſtly requeſted all the princes and chiefs on the *Malabar* " coaſt to ſend him ſuch vegetables, as were moſt diſtinguiſhed for uſe " or for elegance, and that not one of them failed to ſupply his garden " with flowers, which he ſometimes received from the diſtance of " fifty or ſixty leagues; that when his herbariſts had collected a ſuf- " ficient number of plants, when his draughtſmen had ſketched their " figures, and his native botaniſts had ſubjoined their deſcription, he " ſubmitted the drawings to a little academy of *Pandits*, whom he uſed " to convene for that purpoſe from different parts of the country; " that his aſſembly often conſiſted of fifteen or ſixteen learned natives, " who vied with each other in giving correct anſwers to all his queſ- " tions concerning the names and virtues of the principal vegetables, " and that he wrote all their anſwers in his note-book; that he was " infinitely delighted with the candid, modeſt, amicable, and reſpect- " ful debates of thoſe pagan philoſophers, each of whom adduced paſ-

" ſages from ancient books in ſupport of his own opinion, but without " any bitterneſs of conteſt or the leaſt perturbation of mind; that the " texts, which they cited, were in verſe, and taken from books, as they " poſitively aſſerted, more than four thouſand years old; that the firſt " couplet of each ſection in thoſe books compriſed the ſynonymous " terms for the plant, which was the ſubject of it, and that, in the ſub- " ſequent verſes, there was an ample account of its kind or ſpecies, its " properties, accidents, qualities, figure, parts, place of growth, time of " flowering and bearing fruit, medical virtues, and more general uſes; " that they quoted thoſe texts by memory, having gotten them by " heart in their earlieſt youth, rather as a play than a ſtudy, according " to the immemorial uſage of ſuch *Indian* tribes, as are deſtined by law " to the learned profeſſions; and on that ſingular law of tribes, pe- " culiar to the old *Egyptians* and *Indians*, he adds many ſolid and per- " tinent remarks." Now when we complain, and myſelf as much as any, that we have no leiſure in *India* for literary and philoſophical purſuits, we ſhould conſider, that VAN RHEEDE was a nobleman at the head of an *Indian* government in his time very conſiderable, and that he fully diſcharged all the duties of his important ſtation, while he found leiſure, to compile, in the manner juſt deſcribed, thoſe twelve large volumes, which LINNÆUS himſelf pronounces *accurate*.

1. TA'RACA:

VULG. *Tárac.*

LINN. *Amomum.*

CAL. *Perianth* ſpathe-like, but ſitting on the germ; tubular, one leaved, broken at the mouth into few irregular ſharp toothlets; downy, ſtriated; in part coloured, in part ſemipellucid.

COR. One-petaled, villous. *Tube* ſhort, funnel form. *Border* double. *Exterior* three parted; coloured like the calyx; *diviſions* oblong, ſtriated, internally concave, rounded into ſlipperlike bags; the two *lower*

lower diviſions, equal, rather deflected; the higher, ſomewhat longer, oppoſite, bent in a contrary direction, terminated with a long point. *Interior*, two-lipped (unleſs the *upper* lip be called the filament); *under* lip revolute, with a tooth on each ſide near the baſe; two-parted from the middle; *diviſions* axe-form, irregularly end-nicked. *Nectaries*, two or three honey-bearing, light brown, gloſſy bodies at the baſe of the *under* lip, juſt below the teeth; erect, awled, converging into a ſmall cone.

STAM. *Filament* (unleſs it be called the *upper* lip of the *interior border)*, channelled within, ſheathing the ſtyle; dilated above into the large fleſhy *anther*, if it can juſtly be ſo named. *Anther* oblong, externally convex and entire, internally flat, divided by a deep furrow; each *diviſion*, marked with a perpendicular pollen-bearing line, and ending in a membranous point.

PIST. *Germ* beneath, protuberant, roundiſh, obſcurely three ſided, externally ſoft with down. *Style* threadform, long as the *filament*, the top of which nearly cloſes round it. *Stigma* headed, perforated.

PER. *Capſule* (or *capſular berry*, not burſting in a determinate mode, oblong-roundiſh, three ſtriped, ſmooth, crowned with the permanent calyx and corol; with a brittle coat, almoſt black without, pearly within.

SEEDS, lopped, with three or four angles, very ſmooth, encloſed within three oblong, rounded, ſoft, membranous integuments, conjoined by a branchy receptacle; in each parcel, four or five.

Interior Border of the corol, pink and white; *under* lip, internally milk-white, with a rich carmine ſtripe in each of its diviſions. *Seeds* aromatick, hotter than *Cardamoms*. *Leaves* alternate, ſheathing, oblong, pointed, keeled, moſt entire, margined, bright graſs-green above, very ſmooth; pale ſea-green below. *Stem* compreſſed, three or four feet long, bright pink near its baſe, erect, ending in a beautiful panicle.

cle. *Peduncles* many flowered; *bracts* few lance-linear, very long, withering. *Root* fibrous, with two or three bulbous knobs, light brown and ſpungy within, faintly aromatick.

Although the *Taraca* has properties of an *Amomum*, and appears to be one of thoſe plants, which RUMPHIUS names *Globba*, yet it has the air of a LANGUAS, the *fruit*, I believe, of a RENEALMIA, and no exact correſpondence with any of the genera ſo elaborately deſcribed by KOENIG: its *eſſential character*, according to RETZ, would conſiſt in its *two parted interior border*, its *channelled filament*, and its *twocleft anther* with *pointed diviſions*.

2. BHU'CHAMPACA:

VULG. *Bhúchampac.*

LINN. Round-rooted KÆMPFERIA.

CAL. Common *Spathe* imbricated, many flowered; partial. *Perianth* one leaved, ſmall, thin, obſcure.

COR. One petaled. *Tube* very long, ſlender, ſub-cylindric below, funnel form above, ſomewhat incurved. *Border* double, each three parted: *exterior*, diviſions lanced, acute, dropping; *interior*, two *higher* diviſions erect, lapping over, oblong, pointed, ſupporting the back of the anther; *lower* diviſion, expanding, deflected, two cleft; *ſubdiviſions* broad, axeform, irregularly notched, endnicked, with a point.

STAM. *Filament* adhering to the throat of the corol, oblong below, enlarged, and twolobed above, coloured. *Anther* double, linear, higher than the mouth of the tube, fixed on the lower part of the filament, conjoined round the piſtil, fronting the two cleft diviſion of the border.

PIST. *Germ* very low near the root, attended with a *nectareous* gland. *Style* capillary, very long. *Stigma* funnel form below, compreſſed above;

above; fanſhaped, twolipped, downy, emerging a little from the conjoined *anther*.

PER. and SEEDS not yet ſeen.

Scape thickiſh, very ſhort. *Corol* richly fragrant; *tube* and *exterior border* milkwhite, diviſions dropping, as if ſenſitive, on the ſlighteſt touch, and ſoon yielding to the preſſure of the air; *interior border* purple, the higher diviſions diluted, the lower deeply coloured within, variegated near the baſe. One or two flowers blow every morning in *April* or *May*, and wither entirely before ſunſet: after the *ſpike* is exhauſted, riſe the large *leaves* keeled, broad-lanced, membranous nerved. *Root* with many roundiſh, or rather ſpindleſhaped *bulbs*.

This plant is clearly the *Benchápo* of RHEEDE, whoſe native aſſiſtant had written *Bhu* on the drawing, and intended to follow it with *Champá:* the ſpicy odour and elegance of the flowers, induced me to place this KÆMPFERIA (though generally known) in a ſeries of ſelect *Indian* plants; but the name *Ground* CHAMPAC is very improper, ſince the true *Champaca* belongs to a different order and claſs; nor is there any reſemblance between the two flowers, except that both have a rich aromatick ſcent.

Among all the *natural orders*, there is none, in which the genera ſeem leſs preciſely aſcertained by clear *eſſential characters*, than in that, which (for want of a better denomination) has been called *ſcitamineous*; and the judicious RETZ, after confeſſing himſelf rather diſſatisfied with his own generick arrangement, which he takes from the *border* of the corol, from the *ſtamen*, and principally from the *anther*, declares his fixed opinion, that *the genera in this order will never be determined with abſolute certainty until all the ſcitamineous plants of* India *ſhall be perfectly deſcribed.*

3. SE'P'HA-

3. Se'p'halica\:
Syn. *Suvahá, Nirgudí, Nílicá, Nivárícá.*
Vulg. *Singahár, Nibári.*
Linn. Sorrowful Nyctanthes.

In all the plants of this ſpecies examined by me, the *calyx* was villous; the *border* of the corol white, five-parted, each diviſion unequally ſubdivided; and the *tube* of a dark orange-colour; the *ſtamens* and *piſtil* entirely within the *tube*; the *berries*, twin, compreſſed, capſular, two-celled, margined, inverſe-hearted with a point. This *gay* tree (for nothing *ſorrowful* appears in its nature) ſpreads its rich odour to a conſiderable diſtance every evening; but at ſunriſe it ſheds moſt of its *night-flowers*, which are collected with care for the uſe of perfumers and dyers. My *Pandits* unanimouſly aſſure me, that the plant before us is their *Sép'hálicá*, thus named becauſe *bees* are ſuppoſed to *ſleep* on its bloſſoms; but *Nílicà* muſt imply a blue colour; and our travellers inſiſt, that the *Indians* give the names of *Párijática* or *Párijáta* to this uſeful ſpecies of *Nyctanthes:* on the other hand, I know that *Párijáta* is a name given to flowers of a genus totally different; and there may be a variety of this with *blueiſh* corols; for it is expreſsly declared, in the *Amarcóſh*, that, "when the *Sép'hálica* has *white* flowers, it is "named *Swétaſuraſá*, and *Bhútavés'i.*"

4. α. Maghya.
Syn. *Cunda.*
Linn. *Nyctanthes Sambac.*
See Rheede: 6 H. M. tab. 54.
Flowers exquiſitely white, but with little or no fragrance; *ſtem*, *petioles*, and *calyx* very downy; *leaves* egged, acute; below rather hearted.
β. Septala:

Syn.

SYN. *Navamallicá, Navamálicá.*
VULG. *Béla, Muta-béla.*
BURM. *Many-flowered Nyctanthes.*
See 5 RUMPH. tab. 30. 6 H. M. *tab.* 50.

The bloſſoms of this variety are extremely fragrant. *Zambak* (ſo the word ſhould be written) is a flower to which *Perſian* and *Arabian* poets frequently allude.

5. MALLIÇA:
SYN. *Trĭnaſúlya, Malli, Bhúpadí, Satabhíru.*
VULG. *Dési-béla.*
LINN. Wavy-leaved NYCTANTHES.
Berry globular, ſimple, one-celled, SEED large, ſingle, globular.

According to RHEEDE, the *Bráhmens* in the weſt of *India* diſtinguiſh this flower by the word *Caſtúri*, or *muſk*, on account of its very rich odour.

6. A'SP'HOTA':
SYN. *Vanamallí.*
VULG. Banmallica.
LINN. Narrow-leaved NYCTANTHES.

The *Indians* conſider this as a variety of the former ſpecies; and the flowers are nearly alike. *Obtuſe-leaved* would have been a better ſpecifick name: the *petals*, indeed, are comparatively *narrow*, but not the leaves. This charming flower grows wild in the foreſts; whence it was called *Vanajáti* by the *Bráhmens*, who aſſiſted RHEEDE; but the *Játi*, or *Málati*, belongs, I believe, to the next genus.

7. MA'LATI':

7. Ma'lati`:
Syn. *Sumaná, Játi.*
Vulg. *Máltì, Játi, Chambélì.*
Linn. Great-flowered Jasmin.
Buds bluſhing; *corol,* moſtly with purpliſh edges. *Leaves* feathered with an odd one; two or three of the terminal *leaflets* generally confluent.

Though *Málatì* and *Játi* are ſynonymous, yet ſome of the native gardeners diſtinguiſh them; and it is the *Játi* only, that I have examined. Commeline had been informed, that the *Javans* give the name of *Máletì* to the *Zambak,* which in *Sanſcrit* is called *Navamallicá,* and which, according to Rheede, is uſed by the *Hindus* in their ſacrifices; but they make offerings of moſt odoriferous flowers, and particularly of the various *Jaſmins* and *Zambaks.*

8. Yut'hica':
Syn. *Mágadhí, Ganicá, Ambaſht'há, Yút'hì.*
Vulg. *Jút'hì, Júi.*
Linn. *Azorick* Jasmin.
Leaves oppoſite, three'd. *Branchlets* croſs-armed. *Umbels* three-flowered. *Corols* white, very fragrant. The yellow *Yút'hìcà,* ſay the *Hindus,* is called *Hémapuſhpicà,* or *golden-flowered;* but I have never ſeen it, and it may be of a different ſpecies.

9. Amlica':
Syn. *Tintidí, Chinchá.*
Vulg. *Tintirí; Tamru'lhindí,* or *Indian* Date.
Linn. *Tamarindus.*

The flowers of the *Tamarind* are ſo exquiſitely beautiful, the fruit ſo ſalubrious, when an acid ſherbet is required, the leaves ſo elegantly formed

formed and arranged, and the whole tree ſo magnificent, that I could not refrain from giving a place in this ſeries to a plant already well known: in all the flowers, however, that I have examined, the coalition of the ſtamens appeared ſo invariably, that the *Tamarind* ſhould be removed, I think, to the *ſixteenth* claſs; and it were to be wiſhed, that ſo barbarous a word as *Tamarindus*, corrupted from an *Arabick* phraſe abſurd in itſelf, ſince the plant has no ſort of reſemblance to a date-tree, could without inconvenience be rejected, and its genuine *Indian* appellation admitted in its room.

10. SARA: or *Arrow-cane.*

SYN. *Gundra*, or Playful; *Téjanaca*, or Acute.

VULG. *Ser*, *Serheri.*

LINN. *Spontaneous* SACCHARUM.

CAL. *Glume* two-valved; *valves*, oblong-lanced, pointed, ſubequal, girt with ſilky diverging hairs, exquiſitely ſoft and delicate, more than twice as long as the flower.

COR. One-valved, acute, fringed.

STAM. *Filaments* three, capillary; *Anthers*, oblong, incumbent.

PIST. *Germs* very minute, *ſtyles* two, threadform. *Stigmas* feathery.

FLOWERS on a very large terminal *panicle*, more than two feet long, in the plant before me, and one foot acroſs in the broadeſt part; conſiſting of numerous compound *ſpikes*, divided into *ſpikelets*, each on a capillary jointed rachis, at the joints of which are the flowerets alternately ſeſſile and pedicelled. *Common peduncle* many-furrowed, with reddiſh joints. *Valvelet* of the corol purple or light red; ſtamens and piſtils ruddy; *ſtigmas*, purple; pedicels, of a reddiſh tint; finely contraſted with the long ſilvery beard of the calyx. *Leaves* very long, ſtriated, minutely ſawed; teeth upwards; keel ſmooth white, within; ſheathing the culm; the mouths of the ſheaths thick, ſet with white hairs. *Culm* above twenty feet high; very ſmooth, round and light;

more clofely jointed and woody near the root, which is thick and fibrous; it grows in large clumps, like the *Venu*. This beautiful and fuperb grafs is highly celebrated in the *Puránas*, the *Indian* God of War, having been born in a grove of it, which burft into a flame; and the gods gave notice of his birth to the nymph of the *Pleiads*, who defcended and fuckled the child, thence named *Cárticéya*. The *Cáfá*, vulgarly *Caſia*, has a fhorter culm, leaves much narrower, longer and thicker hairs, but a fmaller panicle, lefs compounded, without the purplifh tints of the *Sara:* it is often defcribed with praife by the *Hindu* poets, for the whitenefs of its bloffoms, which give a large plain, at fome diftance, the appearance of a broad river. Both plants are extremely ufeful to the *Indians*, who harden the internodal parts of the culms, and cut them into implements for writing on their polifhed paper. From the *munja*, or culm, of the *Sara* was made the *maunjì*, or holy thread, ordained by MENU to form the facerdotal girdle, in preference even to the *Cus'a*-grafs.

11. DU'RVA':
SYN. *S'ataparvicá, Sahafravìryà, Bhárgaví, Rudrá, Anantá.*
VULG. *Dúb.*
KOEN. AGROSTIS *Linearis.*

Nothing eſſential can be added to the mere botanical deſcription of this moſt beautiful graſs; which VAN RHEEDE has exhibited in a coarſe delineation of its leaves only, under the barbarous appellation of *Belicaraga:* its flowers, in their perfect ſtate, are among the loveliſt objects in the vegetable world, and appear, through a lens, like minute rubies and emeralds in conſtant motion from the leaſt breath of air. It is the ſweeteſt and moſt nutritious paſture for cattle; and its uſefulneſs added to its beauty induced the *Hindus*, in their earlieſt ages, to believe, that

Panicum

Agrostis linearis of Dr. Roxburgh.

that it was the manſion of a benevolent nymph. Even the *Véda* celebrates it; as in the following text of the *A't'harvana:* "May "*Dúrvà*, which roſe from the water of life, which has a hundred "roots and a hundred ſtems, efface a hundred of my ſins and pro- "long my exiſtence on earth for a hundred years!" The plate was engraved from a drawing in Dr. ROXBURGH's valuable collection of *Indian* graſſes.

12. CUS'A; or CUS'HA:
SYN. *Cut'ha, Darbha, Pavitra.*
VULG. *Cuſha.*
KOEN. *Poa Cynoſuroides.*

Having never ſeen this moſt celebrated graſs in a ſtate of perfect inflorescence, I claſs it according to the information, which Dr. ROXBURGH has been ſo kind as to ſend me: the *leaves* are very long, with margins acutely ſawed downwards but ſmooth on other parts, even on the keels, and with long points, of which the extreme acuteneſs was proverbial among the old *Hindus*. Every law-book, and almoſt every poem, in *Sanſcrit* contains frequent alluſions to the holineſs of this plant; and, in the fourth *Véda*, we have the following addreſs to it at the cloſe of a terrible incantation: 'Thee, O *Darbha*, the learned pro- 'claim a divinity not ſubject to age or death; thee they call the 'armour of INDRA, the preſerver of regions, the deſtroyer of enemies; 'a gem that gives increaſe to the field. At the time, when the ocean 'reſounded, when the clouds murmured and lightnings flaſhed, then 'was *Darbha* produced, pure as a drop of fine gold.' Some of the *leaves* taper to a moſt acute, evaneſcent point; whence the *Pandits* often ſay of a very ſharp-minded man, that his intellects are *acute as the point of* a *Cus'a* leaf.

13. BAND-

13. BANDHU'CA :

SYN. *Raktaca, Bandhujívaca.*

VULG. *Bándhúti, Ranjan.*

LINN. Scarlet IXORA.

CAL. *Perianth* four-parted, permanent ; *diviſions*, coloured, erect, acute.

COR. One-petaled, funnel-form. *Tube*, cylindrick, very long, ſlender, ſomewhat curved. Border four-parted ; *diviſions*, egged, acute, deflected.

STAM. *Filaments* four, above the throat very ſhort, incurved. *Anthers* oblong, depreſſed.

PIST. *Germ* roundiſh, oblate beneath. *Style*, threadform, long as the tube. *Stigma* two-cleft, juſt above the throat ; *diviſions*, externally curved.

PER.

SEEDS :

FLOWERS bright crimſon-ſcarlet, umbel-faſcicled. *Leaves* oval, croſs-paired, half-ſtem-claſping, pointed ; pale below, dark green above, leathery, clothing the whole plant. *Stipules* between the oppoſite leaves, erect, linear. *Stem* ruſſet, channelled.

The *Bandúca*-flower is often mentioned by the beſt *Indian* poets ; but the *Pandits* are ſtrangely divided in opinion concerning the plant, which the ancients knew by that name. RA'DHA'CA'NT brought me, as the famed *Bandhúca*, ſome flowers of the *Doubtful* PAPAVER ; and his younger brother RAMA'CA'NT produced on the following day the *Scarlet* IXORA, with a beautiful couplet in which it is named *Bandhúca:* ſoon after, SERVO'RU ſhowed me a book, in which it is ſaid to have the vulgar name *Dóp'harĺya*, or *Meridian* ; but by that *Hinduſtáni* name, the *Muſelmans* in ſome diſtricts mean the *Scarlet* PENTAPETES, and, in others, the *Scarlet* HIBISCUS, which the *Hindus* call *Súryamani*, or *Gem of the Sun.* The laſt-mentioned plant is the *Siaſmin* of RHEEDE, which LINNÆUS,

LINNÆUS, through mere inadvertence, has confounded with the *Scarlet Pentapetes*, deſcribed in the *fifty-ſixth* plate of the ſame volume. I cannot refrain from adding, that no *Indian* god was ever named IXORA; and that *Is'wara*, which is, indeed, a title of SIVA, would be a very improper appellation of a plant, which has already a claſſical name.

14. CARNICA'RA:
SYN. *Drumótpala*, *Perivyádha*.
VULG. *Cáncrá*; *Cat'hachampá*.
LINN. *Indian* PAVETTA.

It is wonderful, that the *Pandits* of this province, both prieſts and phyſicians, are unable to bring me the flower, which CA'LIDA'SA mentions by the name of *Carnicára*, and celebrates *as a flame of the woods*: the lovely *Pavetta*, which botaniſts have ſufficiently deſcribed, is called by the *Bengal* peaſants *Cáncrà*, which I ſhould conclude to be a corruption of the *Sanſcrit* word, if a comment on the *Amaracóſh*, had not exhibited, the vulgar name *Cat''ha-champá*; which raiſes a doubt, and almoſt inclines me to believe, that the *Carnicára* is one of the many flowers, which the natives of this country improperly called wild *Champacs*.

15. MA'SHANDARI':
VULG. Maſandarí in *Bengal*; and *Baſtra* in *Hinduſtán*.
LINN. *American* CALLICARPUS; yet a native of *Java*?
CAL. *Perianth* one-leaved, four-parted; *Diviſions* pointed, erect.
COR. One-petaled, funnel-form; *border* four-cleft.
STAM. *Filaments* four, thread-form, coloured, longer than the corol. *Anthers* roundiſh, incumbent.
PIST. *Germ* above, egged. *Style* thread-form, coloured, longer than the ſtamens. *Stigma* thickiſh, gaping.

PER.

PER.

SEEDS.

FLOWERS minute, bright lilack, or light purple, extremely beautiful. *Panicles* axillary one to each leaf, two-forked, very ſhort in compariſon of the leaves, downy. *Bracts* awled, oppoſite, placed at each fork of the panicle. *Leaves* oppoſite, petioled, very long, egged, veined, pointed, *obtuſely-notched*, bright green and ſoft above, pale and downy beneath. *Branches* and *petiols* hoary with down. *Shrub*, with flexible branches; growing wild near *Calcutta:* its *root* has medicinal virtues, and *cures*, they ſay, a cutaneous diſorder called *máſha*, whence the plant has its name. Though the leaves be not ſawed, yet I dare not pronounce the *ſpecies* to be new. See a note on the *Hoary* CALLICARPUS, 5 RETZ. *Faſcic.* p. 1. *n.* 19.

16. SRINGA'TA:

SYN. *S'rĭngátaca.*

VULG. *Singhára.*

LINN. Floating TRAPA.

I can add nothing to what has been written on this remarkable water-plant; but as the ancient *Hindus* were ſo fond of its *nut* (from the *horns* of which, they gave a name to the plant itſelf), that they placed it among their lunar conſtellations, it may certainly claim a place in a ſeries of *Indian* vegetables.

17. CHANDANA:

SYN. *Gandhaſára, Malayaja, Bhadras'rì.*

VULG. *Chandan, Sandal, Sanders.*

LINN. True *Santalum*; more properly *Sandalum.*

SEED large, globular, ſmooth.

Having

Having received from Colonel FULLARTON many ſeeds of this exquiſite plant, which he had found in the thickets of *Midnapúr*, I had a ſanguine hope of being able to deſcribe its flowers, of which RUMPHIUS could procure no account, and concerning which there is a ſingular difference between LINNÆUS and BURMAN the younger, though they both cite the ſame authors, and each refers to the works of the other; but the ſeeds have never germinated in my garden, and the *Chandan* only claims a place in the preſent ſeries, from the deſerved celebrity of its fragrant wood, and the perpetual mention of it in the moſt ancient books of the *Hindus*, who conſtantly deſcribe the beſt ſort of it as flouriſhing on the mountains of *Malaya*. An elegant *Sanſcrit* ſtanza, of which the following *Verſion* is literally exact, alludes to the popular belief, that the *Vénus*, or *bambus*, as they are vulgarly called, often take fire by the violence of their colliſion, and is addreſſed, under the allegory of a ſandal-tree to a virtuous man dwelling in a town inhabited by contending factions: "Delight of the world, be-
"loved CHANDANA, ſtay no longer in this foreſt, which is overſpread
"with rigid pernicious *Vans'as*, whoſe hearts are unſound; and who,
"being themſelves confounded in the ſcorching ſtream of flames
"kindled by their mutual attrition, will conſume not their own fami-
"lies merely, but this whole wood." The original word *durvans'a* has a double ſenſe, meaning both a dangerous *bambu*, and a man with a miſchievous *offspring*. Three other ſpecies or varieties of *Chandan* are mentioned in the *Amaracóſha*, by the names *Tailaparnica*, *Gós'írſha*, and *Herichandana:* the red ſandal (of which I can give no deſcription) is named *Cuchandana* from its inferiour quality, *Ranjana* and *Racta* from its colour, and *Tilaparni* or *Patránga* from the form of its leaves.

18. CUMUDA:
SYN. *Cairava.*
VULG. Ghain-chù.

RHEEDE:

Rheede: *Tsjeroea Cit* Ambel. 11 H. M. t. 29.

Linn. Menianthes?

Cal. Five-parted, longer than the tube of the corol, expanding, permanent; *diviſions*, awled.

Cor. One-petaled. *Tube*, rather belled; *border* five-parted; *diviſions* oblong, wavy on the margin; a longitudinal wing or foldlet in the middle of each. The mouth and whole interior part of the corol ſhaggy.

Stam. *Filaments* five, awled, erect; *Anthers* twin, converging; five, alternate, ſhorter, ſterile.

Pist. *Germ* egged, very large in proportion; girt at its baſe with five roundiſh glands. *Style* very ſhort, if any. *Stigma* headed.

Per. *Capſule* four-celled, many-ſeeded.

Seeds round, compreſſed, minute, appearing rough, with ſmall dots or points.

Leaves hearted, ſubtargeted, bright green on one ſide, dark ruſſet on the other. *Flowers* umbel faſcicled, placed on the ſtem, juſt below the leaf. *Glands* and *Tube* of the corol yellow; *border* white; both of the moſt exquiſite texture: *Cumuda*, or Delight of the Water, ſeems a general name for beautiful aquatick flowers; and among them, according to Van Rheede, for the *Indian Menianthes*; which this in part reſembles. The *diviſions* of the corol may be called *three-winged:* they look as if covered with ſilver froſt.

19. Chitraca:

Syn. *Pát'h'in*, *Vahni*, and all other names of *Fire*.

Vulg. *Chita*, *Chiti*, *Chitrá*.

Linn. Plumbago of *Silán*.

Cal. *Perianth* one-leaved, egg-oblong, tubular, five-ſided; rugged, interſperſed with minute pedicelled glands, exuding tranſparent glutinous droplets; erect, cloſely embracing the tube of the corol; *mouth*

mouth five-toothed; *baſe* protuberant with the valves of the nectary.

Cor. One-petaled, funnel-form. *Tube* five-angled, rather incurved, *longer* than the calyx. *Border* five-parted, expanding. *Diviſions* inverſe, egg-oblong, pointed, ſomewhat keeled.

Nectary five-valved, pointed, minute, including the germ.

Stam. *Filaments* five, thread-form, inſerted on the valvelets of the nectary, as long as the tube of the corol. *Anthers* oblong, oblique.

Pist. *Germ* egged, very ſmall; at firſt, when cleared of the nectary, ſmooth; but aſſuming, as it ſwells, five angles. *Style* columnar, as long as the ſtamens. *Stigma* five-parted, ſlender.

Per. None, unleſs we give that name to the five-angled coat of the ſeed.

Seed one, oblong, obſcurely five-ſided, incloſed in a coat.

Racemes viſcid, leafy. *Calyx* light green. *Corol* milkwhite. *Anthers* purple, ſeen through the pellucid tube. *Leaves* alternate, egged, ſmooth, pointed, half ſheathing, partly waved, partly entire; *floral leaves*, ſimilar, minute. *Stem* flexible (climbing), many-angled, joined at the riſe of the leaves. *Root* cauſtick; whence the name *Vahni*, and the like. *Chitraca* means *attracting the mind*; and any of the *Indian* names would be preferable to *Plumbago, or Leadwort*. The ſpecies here deſcribed, ſeems moſt to reſemble that of *Seilan*; the *roſy Plumbago* is leſs common here: the joints of its ſtems are red; the *bracts* three'd, egged, equal pointed, coloured.

20. Ca'malata':

Syn. *Súrya-cánti*, or *Sunſhine*, 11. H. M. *t.* 60.

Vulg. *Cám-latá*, *Iſhk-pichah*.

Linn. Ipomoea *Quamoclit*.

The plant before us is the moſt beautiful of its order, both in the colour and form of its leaves and flowers; its elegant bloſſoms are *celeſ-*

tial roſy red, love's proper hue, and have juſtly procured it the name of *Cámalatá*, or *Love's Creeper*, from which I ſhould have thought *Quamoclit* a corruption, if there were not ſome reaſon to ſuppoſe it an *American* word: *Cámalatá* may alſo mean a mythological plant, by which all *deſires* are granted to ſuch as inhabit the heaven of INDRA; and, if ever flower was *worthy* of *paradiſe*, it is our charming *Ipomoea*. Many ſpecies of this genus, and of its near ally the *Convolvulus*, grow wild in our *Indian* provinces, ſome ſpreading a purple light over the hedges, ſome ſnowwhite with a delicate fragrance; and one breathing after ſunſet the odour of cloves; but the two genera are ſo blended by playful nature, that very frequently they are undiſtinguiſhable by the *corols* and *ſtigmas:* for inſtance, the *Mundavalli*, or *Beautiful Climber*, of RHEEDE (of which I have often watched the large ſpiral buds, and ſeen them burſt into full bloom) is called *Ipomoea* by LINNÆUS, and *Convolvulus* (according to the Supplement) by KŒNING; and it ſeems a ſhade between both. The diviſions of the *perianth* are egg-oblong, pointed; free above, intricated below; its *corol* and *tube*, thoſe of an *Ipomoea*; its *filaments* of different lengths, with *anthers* arrowed, jointed above the barbs, furrowed, half-incumbent; the *ſtigmas*, two globular heads, each globe an aggregate of minute roundiſh tubercles; the *ſtem* not quite ſmooth, but here and there bearing a few ſmall prickles; the very large *corol* exquiſitely white, with greeniſh ribs, that ſeem to act as muſcles in expanding the contorted bud; its *odour* in the evening very agreeable; leſs ſtrong than the primroſe and leſs faint than the lily. The clove-ſcented creeper, which blows in my garden at a ſeaſon and hour, when I cannot examine it accurately, ſeems of the ſame genus, if not of the ſame ſpecies, with the *Mundavalli*.

21. CADAMBA:

SYN. *Nípa, Priyaca, Halipriya.*

VULG.

VULG. *Cadamb, Cadam.*
LINN. Oriental *Nauclea.*

To the botanical deſcription of this plant I can add nothing, except that I always obſerved a minute five-parted *calyx* to each floret, and that the *leaves* are oblong, acute, oppoſite, and tranſverſely nerved. It is one of the moſt elegant among *Indian* trees in the opinion of all, who have ſeen it, and one of the holieſt among them in the opinion of the *Hindus:* the poet CA'LIDA'S alludes to it by the name of *Nìpa*; and it may juſtly be celebrated among the beauties of ſummer, when the multitude of aggregate flowers, each conſiſting of a *common receptacle* perfectly globular and covered uniformly with gold-coloured florets, from which the white threadform *ſtyles* conſpicuouſly emerge, exhibits a rich and ſingular appearance on the branchy trees decked with foliage charmingly verdant. The flowers have an odour, very agreeable in the open air, which the ancient *Indians* compared to the ſcent of new *wine*; and hence they call the plant *Halipriya*, or *beloved by* HALIN, that is, by the third RA'MA, who was evidently the BACCHUS of *India.*

22. GANDI'RA:
SYN. *Samaſht'hilà, Lavana-bhantáca.*
VULG. *Lona-bhant; Ins; Sulatiyà.*
LINN. SOLANUM. Is it the *Verbaſcum*-leaved?
CAL. *Perianth* one-leaved, cup-form or belled? Obſcurely five-cleft, downy, pale, froſted, permanent. *Diviſions* egged, erect, pointed, very villous.
COR. One-petaled. *Tube* very ſhort. *Border* five-parted. *Diviſions* oblong, pointed, expanding, villous.
STAM. *Filaments* five, moſt ſhort, in the mouth of the tube. *Anthers* oblong, furrowed, converging, nearly coaleſcent, with two large pores gaping above.

PIST.

PIST. *Germ* roundiſh, villous. *Style* thread-form, much longer than the ſtamens. *Stigma* obtuſe-headed.

PER. *Berry* roundiſh, dotted above, hoary, divided into cells by a fleſhy *receptacle* with two, or three, wings.

SEEDS very many, roundiſh, compreſſed, neſtling.

LEAVES alternate, egg-oblong, pointed, rather wavy on the margin, delicately fringed with down; darker and very ſoft above, paler below with protuberant veins, downy on both ſides, moſtly decurrent on the long hoary petiols.

STEM ſhrubby, ſcabrous with tubercles, unarmed. *Flowers* umbel-faſcicled. *Corols* white. *Anthers*, yellow. *Peduncles* and *pedicels* hoary with deciduous froſt.

This plant is believed to contain a quantity of *lavana*, or *ſalt*, which makes it uſeful as a manure; but the ſingle word *Bhantáca*, vulgarly *Bhánt*, means the *Clerodendrum*, which (without being *unfortunate*) beautifies our *Indian* fields and hedges with its very black *berry* in the centre of a bright-red, expanding, permanent calyx. The charming little bird *Chatráca*, commonly called *Chattárya* or *Tuntuni*, forms its wonderful neſt with a leaf of this downy *Solanum*, which it ſews with the ſilk-cotton of the *Seven-leaved* BOMBAX, by the help of its delicate, but ſharp, bill: that lovely bird is well known by the *Linnean* appellation of MOTACILLA *Sartoria*, properly *Sartrix*, but the figures of it, that have been publiſhed, give no idea of its engaging and exquiſite beauty.

23. SAMUDRACA:

SYN. *Dhóla-ſamudra.*

VULG. *Dhól-ſamudr.*

LINN. *Aquilicia*; but a new ſpecies.

CAL. *Perianth* one-leaved, funnel-ſhaped, five-toothed, ſhort, the *teeth* cloſely preſſing the corol; permanent.

COR.

Cor. *Petals* five, egg-oblong, ſeſſile, greeniſh; acute, curved inwards with a ſmall angled concave appendage. *Nectary* tubular, fleſhy, five-parted, yellowiſh; *diviſions*, egg-oblong, doubled, compreſſed like minute bags with inverted mouths; encloſing the *germ*.

Stam. *Filaments* five, ſmooth and convex externally, bent into the top of the *nectary*, between the diviſions or ſcales, and compreſſing it into a globular figure. *Anthers* arrowed; the points hidden within the nectary, ſurrounding the *ſtigma*; the barbs without, in the form of a ſtar.

Pist. *Germ* roundiſh. *Style* cylindrick. *Stigma* obtuſe.

Per. *Berry* roundiſh, flattened, naveled, longitudinally furrowed, moſtly five-celled.

Seeds ſolitary, three-ſided, externally convex. *Cymes* moſtly three-parted. *Stem* deeply channeled, jointed, two-forked. *Peduncles* alſo jointed and channeled. *Fructification* burſting laterally, where the ſtem ſends forth a petiol. *Berries* black, watry. *Leaves* alternate, except one terminal pair; hearted, pointed, toothed; twelve or fourteen of the teeth ſhooting into lobes; above, dark green; below, pale, ribbed with proceſſes from the petiol, and reticulated with protuberant veins; the full-grown leaves, above two feet long from the apex, and nearly as broad toward the baſe; many of them rather targetted: this new ſpecies may be called *large-leaved*, or Aquilicia *Samudraca*. The ſpecies deſcribed by the younger Burman, under the name of the *Indian* Staphylea, is not uncommon at *Crĭſhna-nagar*; where the peaſants call it *Cácajanghá*, or *Crow's foot:* if they are correct, we have erroneouſly ſuppoſed the *Cóing* of the modern *Bengaleſe* to be the *Cácángi* of the ancient *Hindus*. It muſt not be omitted, that the ſtem of the *Aquilicia Sambucina* is alſo channeled, but that its *fructification* differs in many reſpects from the deſcriptions of Burman and Linnæus; though there can be no doubt as to the identity of the genus.

24. So'ma-

24. So'MARA'JI:

SYN. *Avalguja, Suballi, Sómaballicá, Cálaméſhì, Crĭſhnáphalá, Vácuchí, Vágujì, Pútip'hallì.*

VULG. *Sómráj, Bacuchi.*

LINN. *Fetid* PŒDERIA.

The character as in LINNÆUS, with few variations. *Calyx* incurved. *Corol* very ſhaggy within. *Style* two-cleft, pubeſcent; *diviſions* contorted. *Stem* climbing, ſmooth. *Leaves* oppoſite, long-petioled; the lower ones oblong, hearted; the higher, egg-oblong; veined, with a wavy margin. *Panicles* axillary (except the higheſt), croſs-armed. *Flowers* beautiful to the ſight, crimſon, with milkwhite edges, reſembling the *Dianthus* vulgarly called *Sweet William*, but reſembling it only in form and colours; almoſt ſcentleſs to thoſe, who are very near it, but diffuſing to a diſtance a rank odour of carrion. All the peaſants at *Crĭſhna-nagar* called this plant *Somráj*; but my own ſervants, and a family of *Bráhmens* from *Tribéni*, gave that name to a very different plant, of the *nineteenth* claſs, which I took, on a curſory inſpection, for a *Prenanthes*.

25. SYA'MA':

SYN. *Gópí, Sárivá, Anantà, Utpalaſárivà, Gópá, Gopálicà, Gópavallì.*

VULG. *Syámá-latá.*

RHEEDE: in *Malabar* letters, *Puppál-vallì.*

CAL. *Perianth*, one-leaved, five-toothed, erect, minute, permanent.

COR. One-petaled, ſalver-form. *Tube*, itſelf cylindrick, but protuberant in the middle with the germ and anthers; *throat* very villous. *Border* five-parted; *diviſions* very long, lance-linear, ſpirally contorted, fringed, cloſed, concealing the fructification.

STAM. *Filaments*, if any, very ſhort. *Anthers*, five, awled, erect, converging at the top.

PIST.

PIST. *Germ* above, pedicelled, ſpheroidal, girt with a *nectareous* ring. *Style* threadform, rather awled. *Stigma* ſimple.

PER. *Capſule* one-celled; one-ſeeded, roundiſh, hiſpid.

SEED oval, very minute, gloſſy.

Flowers raceme-panicled, greeniſh-white, very ſmall, ſcented like thoſe of the hawthorn, but far ſweeter; and thence the *Portugueſe* called them *honey-flowers*.

Peduncles axillary, ruſſet; *pedicels* many-flowered. *Branchlets* milky. *Leaves* oppoſite, lance-oval, pointed at both ends, moſt entire veined; above dark green; below, pale. *Stipules* linear, axillary, adhering. *Stem* climbing, round, of a ruſſet hue, rimmed at the inſertion of the ſhort *petiols*.

The ripe fruit of this elegant climber, which CA'LIDA'S mentions in his poem of the *Seaſons*, has been ſeen by me only in a very dry ſtate; but it ſeemed, that the hiſpid appearance of the *capſules*, or *berries*, which in a microſcope looked exactly like the burrs in VAN RHEEDE'S engraving, was cauſed by the hardened calyxes and fringe of the permanent corols: the *ſeeds* in each burr were numerous and like black ſhining ſand; for no ſingle pericarp could be diſengaged from it, and it is deſcribed as *one-ſeeded* merely from an inſpection of the diſſected germ. Before I had ſeen the *fruit*, I thought the *Syàma* very nearly connected with the *Shrubby* APOCYNUM, which it reſembles in the *leaves*, and in parts of the *corol*.

Five of the SANSCRIT names are ſtrung together, by the author of the *Amaracóſh*, in the following verſe;

Gópí ſ'yámá ſ'arivá ſyádanantótpala ſarivá:

and his commentator obſerves, that the laſt name was given to the *Sárivá* from the reſemblance of its flowers to thoſe of the *Utpala*, which I thence conclude to be a *Menianthes*; eſpecially as it is always deſcribed

ſcribed among the *Indian* water-plants. The other ſynonymous words are taken from VA'CHASPATI.

26. A'VIGNA, or *Avinga:*

SYN. *Criſhnapácap'hala, Suſhénas, Caramardaca.*

VULG. *Caróndà* or *Caraundà* in two dictionaries; in one, *Pániamalà.*

LINN. CARISSA *Carandas.*

CAL. *Perianth* five-cleft, acute, very ſmall, coloured, perſiſtent.

COR. One-petaled, funnel-form. *Tube* longiſh; *throat* ſwoln by the incloſed anthers. *Border* five-parted; *diviſions* oblong; one ſide of each embracing the next.

STAM. *Filaments* five, extremely ſhort. *Anthers,* oblong, erect.

PIST. *Germ* above, roundiſh. *Style* thread-form, ſhort, clubbed. *Stigma* narrower, pubeſcent.

PER. Berry, elliptoïdal, two-celled.

SEEDS at leaſt ſeven, oval, compreſſed, margined. *Flowers* milkwhite, jaſmin-like. *Fruit* beautiful in form and colour, finely ſhaded with carmine and white; agreeably acid. *Branches* two-forked. *Leaves* oppoſite, ſhort-petioled, elliptick, obtuſe, moſt entire, ſmooth; ſome *ſmall leaves* roundiſh, inverſe-hearted. *Thorns* axillary, oppoſite, expanding; *points,* bright red. *Peduncles* twin, ſubterminal, three-flowered; *pedicels,* equal. The whole plant, even the fruit, milky. We have both ſpecies of *Cariſſa* in this province; but they melt, ſcarce diſtinguiſhably, into each other.

The *Pandits* have always brought me this elegant plant, as the *Carcandhu* mentioned by JAYADE'VA; but, judging only by the ſhape and taſte of the fruit, they ſeem to confound it with the RHAMNUS *Jujuba*; and the confuſion is increaſed by the obſcurity of the following paſſage in their beſt vocabulary:

Carcandhú,

Carcandhú, vadarí, cólí; cólam, cuvala ph'énilé,
Sauviram, vadaram, ghóntá——————————.

All agree, that the *neuter* words mean *fruits* only; but ſome inſiſt, that the *Ghóntá* is a diſtinct plant thus deſcribed in an ancient verſe: 'The 'ghóntá, called alſo *gópaphóntá*, is a tree ſhaped like the *Vadarí*, with 'a very ſmall fruit, growing only in foreſts.' For the *ghóntá*, here known by the name of *Séhácul*, my ſervants brought me a RHAMNUS with *leaves* alternate egg-oblong, three-nerved, obſcurely ſawed, paler beneath, and moſt beautifully veined; *floral young leaves* crouded, very long, linear; *prickles* often ſolitary, ſometimes paired, one ſtraight, one curved; a ſmall globular *drupe*, quite black, with a one-celled *nut*: the flowers I never ſaw perfect; but it ſeems the *nineteenth* ſpecies of LINNÆUS. We have many ſpecies of *Rhamnus* in our woods and hedges; ſome like the *Alaternus*, polygamous by male and hermaphrodite flowers; others, diſtinguiſhed by various forms and poſitions of the *prickles* and *leaves*; but the common *Badarì* or *Baiar*, is the *Jujube*-tree deſcribed by RHEEDE; and by RUMPHIUS called *Indian* Apple-tree. Its *Perſian* name is *Conár*, by which it is mentioned in the letters of PIETRO DELLA VALLE, who takes notice of the *ſoapy froth* procured from its leaves; whence it has in *Sanſcrit* the epithet *p'hénila*, or *frothy*. To the plant the *Arabs* give the name of *Sidr*, and to its fruit, that of *Nabik*; from which perhaps, *Napeca* has been corrupted.

27. CARAVI'RA:
SYN. *Pratíhára, Sataprása, Chan'dáta, Hayamáraca.*
LINN. NERIUM *Oleander*, and other ſpecies.
VULG. *Canér, Carbír.*

A plant ſo well known would not have been inſerted in this place, if it had not been thought proper to take notice of the remarkable epithet *hayamáraca*, or *horſe-killer*; which aroſe from an opinion ſtill preſerved

among the *Hindus*, that a horſe, unwarily eating the leaves of the *Nerium*, can hardly eſcape death: moſt of the ſpecies, eſpecially their roots, have ſtrong medicinal, but probably narcotick, powers. The *blue-dying Nerium* grows in woods at a little diſtance from my garden; and the *Hindu* peaſants, who brought it me, called it *Nil*, or *blue*; a proof, that its quality was known to them, as it probably was to their anceſtors from time immemorial.

28. SEPTAPERNA, or *ſeven-leaved:*

SYN. *Viſála-twach, Sáradì, Viſhama-ch'hada.*

VULG. *Ch'hitavanì, Ch'hátiyán, Ch'hátin, Ch'háton.*

LINN. *School* ECHITES.

CAL. *Perianth* five-parted, ſub-acute, ſmall, villous, permanent; cloſing round the germ, immediately on the removal of the tube.

COR. One-petaled, funnel-form. *Tube* cylindrick below, prominent above with encloſed anthers, very villous in the throat. *Border* five-parted, ſhorter than the tube: *diviſions* inverſe-egged, obtuſe, oblique, reflected, waved on the margin. *Nectary*, a circular undivided coronet, or rim, terminating the tube, with a ſhort erect villous edge.

STAM. *Filaments* five, cylindrick, very ſhort, in the throat of the tube. *Anthers* heart-arrowed, cleft, pointed, forming a ſtar, viſible through the mouth of the tube, with points diverging.

PIST. *Germ* above roundiſh-egged, very villous, ſcarce extricable from the calyx encloſing and graſping it. *Style* cylindrick, as long as the tube. *Stigma* two-parted, with parts diverging, placed on an irregular orblet.

PER. *Follicles* two, linear, very long, one-valved.

SEEDS numerous, oblong, compreſſed with ſilky pappus pencilled at both ends.

NOTE.

NOTE.

The whole plant, milky. *Stem* dotted with minute whitiſh tubercles. *Leaves* moſtly ſevened in verticils at ſhort diſtances, very ſoft, oblong inverſe-egged, ſome pointed, ſome obtuſe, ſome end-nicked; ſome entire, ſome rather ſcallopped; with many tranſverſe parallel veins on each ſide of the axis; rich dark green above, diluted below. *Petiols* furrowed above, ſmooth and convex beneath, elongated into a ſtrong protuberant nerve continually diminiſhing and evaneſcent at the apex. *Stipules* above, erect, acute, ſet in a coronet round the ſtem; the verticils of the leaves anſwering to the definition of fronds. *Flowers* rather ſmall, greeniſh white, with a very particular odour leſs pleaſant than that of elder-flowers. *Peduncles* terminal with two verticils pedicelled umbel-wiſe, but horizontal. *Pedicels* ſix, headed, many-flowered; higheſt verticils ſimilar to thoſe heads, more crowded. *Tree* very large, when full-grown; light and elegant, when young. This plant ſo greatly reſembles the *Pala* of VAN RHEEDE (which has more of the *Nerium* than of the *Tabernæmontana*) that I ſuſpect the genus and ſpecies to be the ſame, with ſome little variety: that author ſays, that the *Bráhmens* call it *Santenù*, but his *Nagari* letters make it *Savánu*, and neither of the two words is to be found in *Sanſcrit*. With all due reſpect for PLUMIER and BURMAN, I ſhould call this plant NERIUM *Septaparna:* it is the *Pule* of RUMPHIUS, who enumerates its various *uſes* at great length and with great confidence.

29. ARCA:

SYN. *Vaſuca, A'ſp'hóta, Gonárúpa, Vicírana, Mandára, Arcaperna*; and any name of the *Sun*.

VULG. *A'cand, A'nc.*

LINN. *Gigantick* ASCLEPIAS.

Nectaries with two-glanded, compreſſed, folds, inſtead of *awled hornlets* at the ſummit; ſpirally eared at the baſe. *Filaments* twiſted

in

in the folds of the nectaries. *Anthers* flat, ſmooth, rather wedge-form. *Styles* near half an inch long, ſubcylindrick. *Stigmas* expanded. *Flowers* terminal and axillary umbel-faſcicled; amethyſt-coloured with ſome darker ſhades of purple on the petals and nectaries; the ſtarred corpuſcle, bright yellow. *Leaves* oppoſite, heart-oblong, moſtly inverſe-egged, ſubtargeted, very rarely ſtem-claſping, pointed, villous on both ſides, hoary beneath with ſoft down; *petiols* very ſhort, concave and bearded above; with a thickiſh conical *ſtipule*. The whole plant filled with cauſtick milk. A variety of this ſpecies has exquiſitely delicate milkwhite flowers; it is named *Alarca* or *Pratápaſa*, and highly eſteemed for its antiſpaſmodick powers. The *Padmárca*, which I have not ſeen, is ſaid to have ſmall crimſon corols: the individual plants, often examined by me, vary conſiderably in the forms of the leaves and the tops of the nectary.

30. PICHULA:

SYN. *J'hávaca.*

VULG. *J'hau.*

KOEN. *Indian* TAMARIX?

Flowers very ſmall, whitiſh, with a light purple tinge, crowded on a number of ſpikes, which form all together a moſt elegant panicle. *Stem* generally bent, often ſtraight, and uſed anciently for arrows by the *Perſians*, who call the plant *Gaz:* the celebrated ſhaft of ISFENDIYA'R was formed of it, as I learned from BAHMEN, who firſt ſhowed it to me on a bank of the *Ganges*, but aſſerted, that it was common in *Perſia*. The *leaves* are extremely minute, ſeſſile, moſtly imbricated. *Calyx* and *corol* as deſcribed by LINNÆUS; five filaments conſiderably longer than the petal; *anthers* lobed, furrowed; *germ* very ſmall; *ſtyle*, ſcarce any; *ſtigmas* three, revolute, but, to my eyes, hardly feathered.

Nothing

Nothing can be more beautiful than the appearance of this plant in flower during the rains on the banks of rivers, where it is commonly interwoven with a lovely twining Asclepias, of which the following deſcription is, I hope, very exact:

31. Dugdhica': or *Milkplant*;

Syn. *Cſhírávi, Dugdhicá.*

Vulg. *Kyirui, Dúdhi, Dúdh-latá.*

Linn. Eſculent Periploca.

Cal. One-leaved, five-parted; *diviſions* awled, acute, coloured, expanding.

Cor. One-petaled, ſalver-form, ſtarlike; *diviſions* five, egged, pointed, fringed.

Nectary double, on a five-cleft baſe, gibbous between the clefts, protruded, and pointed above, ſurrounded with a bright green villous rim: *exterior* five-parted; *diviſions* egged, converging, attenuated into daggers; each concave externally, gibbous below the cavity, which is two-parted and wrinkled within. *Interior*, a five-parted corpuſcle, lopped above, five-angled, ſurrounding the fructification.

Stam. *Filaments* ſcarce any. *Anthers* five, roundiſh, very minute, ſet round the ſummit of the lopped corpuſcle.

Pist. *Germs* two, egged, pointed, erect, internally flat. *Styles* none, unleſs you ſo call the *points* of the germs. *Stigma*, none but the *interior nectary*, unleſs you conſider that as a *common ſtigma*.

Per. *Follicles* two, oblong; in ſome, pointed; in others, obtuſe; inflated, one-valved; each containing a one-winged *receptacle*.

Seeds numerous, roundiſh, compreſſed, crowned with pappus.

To each pair of leaves a peduncle moſtly two-flowered, often with three, ſometimes with five, flowers. *Calyx* reddiſh. *Corol* white, elegantly marked with purple veins; *fringe*, white, thick; *anthers* black.

Leaves

Leaves linear-awled, pointed, oppoſite, petioled with one ſtrong nerve; *ſtipules*, very ſoft, minute. *Stem* ſmooth, round, twining; the whole plant abounding with *milk*.

32. LA'NGALÌ:

SYN. *Saradì, Tóyapippalì, Saculádanì.*

VULG. *Cánchrà, Iſholángolyá.*

RHEEDE: *Chéru-vallél?*

LINN. NAMA of *Silán.*

CAL. *Perianth* one-leaved, five-parted, villous; *diviſions*, lanced, pointed, long, permanent.

COR. One-petaled, nearly wheeled. *Tube* very ſhort. *Border* five-parted. *Diviſions* egged.

STAM. *Filaments* five, awled, expanding; from the mouth of the tube, adhering to the diviſions of the border by rhomboidal concave baſes convergent above. *Anthers* large, arrowed.

PIST. *Germ* above, egg-oblong, two-cleft. *Styles* two, azure, funnel-form, diverging almoſt horizontally. *Stigmas* lopped, open.

PER. *Capſule* many-ſeeded.

SEEDS very minute.

Stem herbaceous, branchy, ſmooth, pale, creeping. *Leaves* alternate, ſhort-petioled, moſt entire, lance-oblong, ſmooth, acutiſh. *Peduncles* moſtly axillary, ſometimes terminal, villous, often many-flowered, rarely ſubumbelled, three-rayed, with *involucres* general and partial. *Corols* bright-blue, or violet; *Stamens* white. The plant is aquatick; and by no means peculiar to *Silàn:* I have great reaſon, however, to doubt whether it be the *Làngali* of the *Amaracòſh*, which is certainly the *Canchrà* of *Bengal*; for though it was firſt brought to me by that name, yet my gardener inſiſts, that *Canchrà* is a very different plant, which, on examination, appears to be the *Aſcending* JUSSIEUA of LINNÆUS, with *leaves inverſe-egged, ſmooth*, and *peduncles ſhorter:* its

its fibrous, creeping *roots* are purpliſh, *buoys*, white, pointed, ſolitary; and at the top of the *germ* ſits a *nectary*, compoſed of five ſhaggy bodies arched like horſe ſhoes, with external honey-bearing cavities.

33. UMA':

SYN. *Atasí*, *Cſhumá*.

VULG. *Tisì*, *Maſaná*.

LINN. *Moſt common* LINUM.

CAL. *Perianth* five-leaved. *Leaflets* oblong, acute, imbricated, keeled, fringed, minutely having ſomewhat reflected at the points.

COR. Small, blue; petals, notched, ſtriated, wavy, reflex, imbricated.

STAM. *Anthers* light-blue, converging, no rudiments of filaments.

PIST. *Germ* large. *Style* pale-blue. *Stigma* ſimple.

PER. *Capſule* pointed. Furrowed.

Root ſimple.

Stem. Herbaceous, low, erect, furrowed, *knotty?* naked at the baſe.

Leaves linear, threenerved, alternate croſſwiſe, ſeſſile, ſmooth, obtuſe, reflected, ſtipuled, *glanded?*

Stipules linear. Q. a minute *gland* at the baſe.

34. MU'RVA':

SYN. *Dévì*, *Madhuraſá*, *Móratá*, *Téjanì*, *Survá*, *Madhúlicá*, *Madhus'rénì*, *Gócarnì*, *Píluparnì*;

VULG. *Muragà*, *Murahará*, *Murgábi*.

LINN. *Hyacinthoïd*, ALETRIS.

CAL. None.

COR. One-petaled, funnel-form, ſix-angled. *Tube* ſhort, bellied with the germ. *Border* ſix-parted. *Diviſions* lanced; three quite reflected in a circle; three alternate, deflected, pointed.

STAM. *Filaments* ſix, awled, as long as the corol, diverging, inſerted in the baſe of the diviſions. *Anthers* oblong, incumbent.

PIST.

PIST. *Germ* inverſe-egged, obſcurely three-ſided, with two or three *honey-bearing* pores on the flattiſh top. *Style* awled, one-furrowed as long as the ſtamens. *Stigma* clubbed.

PERICARP and SEEDS not yet inſpected.

Root fibrous, tawny, obſcurely jointed, ſtolon-bearing. *Scape* long, columnar, ſheathed with leaves, imbricated from the root; a few ſheaths above, ſtraggling. *Leaves* fleſhy, channelled, ſwordform, keeled, terminated with awls, the interior ones longer; moſtly arched; variegated with tranſverſe undulating bands of a dark green hue approaching to black. *Raceme* erect, very long; *Flowers*, from three to ſeven in each faſcicle, on very ſhort petiols. *Bracts* linear, minute. *Corols*, pale pea-green, with a delicate fragrance, reſembling that of the *Peruvian* HELIOTROPE; ſome of the *Sanſcrit* names allude to the *honey* of theſe delicious flowers; but the nectareous pores at the top of the germ are not very diſtinct: in one copy of the *Amaracóſha* we read *Dhanuhs'rénì* among the ſynonyma; and if that word, which means *a ſeries of bows*, be correct, it muſt allude either to the *arched leaves* or to the *reflected diviſions* of the corol. This ALETRIS appears to be a *night-flower*; the raceme being covered, every evening, with freſh bloſſoms, which fall before ſunriſe.

From the leaves of this plant, the ancient *Hindus* extricated a very tough elaſtick thread, called *Maurvì*, of which they made bowſtrings, and which for that reaſon, was ordained by MENU to form the ſacrificial zone of the *military* claſs.

35. TARUNI:

SYN. *Sahá*, *Cumárì*.

VULG. *Ghrĭta-cumári*.

LINN. *Two-ranked* ALOE, A Perfoliata, P?

Flowers

Flowers racemed, pendulous, ſubcylindrick, rather incurved. *Bracts*, one to each peduncle, awled, concave, deciduous, pale, with three dark ſtripes. *Corol* ſix-parted; three *external diviſions*, orange-ſcarlet; *internal*, yellow, keeled, more fleſhy, and more highly coloured in the middle. *Filaments* with a double curvature. *Germ* ſix-furrowed. *Stigma* ſimple. *Leaves* awled, two-ranked; the loweſt, expanding; ſea-green, very fleſhy; externally quite convex, edged with ſoft thorns; variegated on both ſides with white ſpots. VAN RHEEDE exhibits the *true* ALOE by the name of *Cumárì*; but the ſpecimen, brought me by a native gardener, ſeemed a variety of the *two-ranked*, though melting into the ſpecies, which immediately precedes it in LINNÆUS.

36. BACULA:

SYN. *Césára.*

VULG. *Mulſarí* or *Múlaſrí.*

LINN. MIMUSOPS *Elengi.*

CAL. *Perianth* eight-leaved; *leaflets* egged, acute, permanent; four *interior*, ſimple; four *exterior*, leathery.

COR. *Petals* ſixteen, lanced, expanding; as long as the *calyx*. *Nectary* eight-leaved; *leaflets* lanced, converging round the ſtamen and piſtil.

STAM. *Filaments* eight (or from ſeven to ten), awled, very ſhort, hairy. *Anthers* oblong, erect.

PIST. *Germ* above, roundiſh, villous. *Style* cylindrick. *Stigma* obtuſe.

PER. *Drupe* oval, pointed; bright orange-ſcarlet.

NUT. Oval, wrinkled, flattiſh and ſmooth at one edge, broad and two-furrowed at the other.

Flowers agreeably fragrant in the open air, but with too ſtrong a perfume to give pleaſure in an apartment: ſince it muſt require the

imagination of a BURMAN to diſcover in them a reſemblance to the *face* of a man, or of an ape, the genus will, I hope, be called BACULA, by which name it is frequently celebrated in the *Purânas*, and even placed among the flowers of the *Hindu* paradiſe. *Leaves* alternate, petioled, egg-oblong pointed, ſmooth. The tree is very ornamental in parks and pleaſure-grounds.

37. AS'O'CA:

SYN. *Vanjula.*

CAL. *Perianth* two-leaved, cloſely embracing the tube.

COR. One-petaled. *Tube* long; cylindrick, ſubincurved; *mouth* encircled with a nectareous rim. *Border* four-parted, *diviſions*, roundiſh.

STAM. *Filaments* eight, long, coloured, inſerted on the rim of the tube. *Anthers* kidney-ſhaped.

PIST. Germ, above, oblong, flat. *Style* ſhort, downy. *Stigma* bent, ſimple.

PER. *Legume* long, compreſſed at firſt, then protuberant with the ſwelling ſeeds; incurved, ſtrongly veined and margined, ſharp-pointed.

SEEDS from two to eight, ſolid, large, many-ſhaped, ſome oblong-roundiſh, ſome rhomboidal, ſome rather kidney-ſhaped, moſtly thick, ſome flat.

Leaves egg-oblong-lanced, oppoſite, moſtly five-paired, nerved; long from four or five to twelve or thirteen inches.

The *number* of ſtamens varies conſiderably in the ſame plant: they are from ſix or ſeven to eight or nine; but the regular number ſeems *eight*, one in the inteſtices of the corol, and one before the centre of each diviſion. Moſt of the flowers, indeed, have one abortive ſtamen, and ſome only mark its place, but many are perfect; and VAN RHEEDE ſpeaks of *eight* as the conſtant number: in fact no part of the plant is conſtant.

conſtant. *Flowers* faſcicled, fragrant juſt after ſunſet and before ſunriſe, when they are freſh with evening and morning dew; beautifully diverſified with tints of orange-ſcarlet, of pale yellow, and of bright orange, which grows deeper every day, and forms a variety of ſhades according to the age of each bloſſom, that opens in the faſcicle. The vegetable world ſcarce exhibits a richer ſight than an *Asóca*-tree in full bloom: it is about as high as an ordinary Cherry-tree. A *Bráhmen* informs me, that one ſpecies of the *Asóca* is a creeper; and JAYADE'VA gives it the epithet *voluble:* the *Sanſcrit* name will, I hope, be retained by botaniſts, as it perpetually occurs in the old *Indian* poems and in treatiſes on religious rites.

38. S'AIVA'LA:

SYN. *Janalilà. S'aivala.*

VULG. *Simár, Syálá, Pátaſyála, Séhálá.*

LINN. Valliſneria? R.

CAL. *Common Spathe* one-leaved, many-flowered, very long, furrowed, two-cleft at the top; each diviſion end-nicked. *Proper Perianth* three-parted; *diviſions,* awled.

COR. *Petals* three, linear, long, expanding, fleſhy.

STAM. *Filaments* invariably nine, thread-form. *Anthers* erect, oblong, furrowed.

PIST. *Germ* egged, uneven. *Styles* always three, ſhort, awled, expanding. *Stigmas* three, ſimple.

PER. *Capſule* very long, ſmooth, awled, one-celled, infolded in an angled *Spathe.*

SEEDS very numerous, murexed, in a viſcid mucus.

Flowrets from ſix to fourteen, ſmall. *Scape* compreſſed, very narrow, fleſhy, furrowed in the middle.

Pedicel of the floweret, thread-form, crimſon above; proper *perianth,* ruſſet; *petals,* white; *anthers,* deep yellow. *Leaves* ſwordform, pointed,

pointed, very narrow, ſmooth, and ſoft, about two feet long, crowded, white at the baſe. *Root* ſmall, fibrous. It flouriſhes in the ponds at *Crĭſhna-nagar:* the refiners of ſugar, uſe it in this province. If this plant be a *Valliſneria*, I have been ſo unfortunate as never to have ſeen a female plant, nor fewer than nine ſtamens in one bloſſom out of more than a hundred, which I carefully examined.

39. Pu'TICARAJA:
SYN. *Pracírya, Pútica, Calimáraca.*
VULG. *Nátácaranja.*
LINN. GUILANDINA *Bonduccella.*

The ſpecies of this genus vary in a ſingular manner: on ſeveral plants, with the oblong leaflets and *double prickles* of the *Bonduccella*, I could ſee only *male* flowers, as RHEEDE has deſcribed them; they were yellow, with an aromatick fragrance. Others, with ſimilar *leaves* and *prickles*, were clearly *polygamous*, and the flowers had the following character:

MALE.

CAL. *Perianth* one-leaved, ſalver-form, downy; *Border* five-parted, with equal, oblong *diviſions*.
COR. *Petals* five, wedge-form, obtuſely notched at the top; four equal, erect, the fifth, depreſſed.
STAM. *Filaments* ten, awled, inſerted in the calyx, villous, very unequal in length. *Anthers* oblong, furrowed, incumbent.

HERMAPHRODITE.

Calyx, *Corol*, and *Stamens*, as before.
PIST. *Germ* oblong, villous. *Style* cylindrick, longer than the filaments. *Stigma* ſimple.
PER. and SEEDS well deſcribed by LINNÆUS.

Flowers

Flowers yellow; the depreſſed petal variegated with red ſpecks. *Bracts* three-fold, roundiſh, pointed. *Spikes*, ſet with floral leaflets, lanced, four-fold, reflected.

40. SOBHA'NJANA:

SYN. *Sigru, Tícſhna, Gandhaca, A'cſhíva, Móchaca.*

VULG. *Sajjana, Moranga.*

LINN. *Guilandina* Moringa.

CAL. *Perianth* one-leaved. *Tube* ſhort, unequal, gibbous. *Border* five-parted. *Diviſions* oblong-lanced, ſubequal; firſt deflected, then revolute; coloured below, white above.

COR. *Petals* five, inſerted into the calyx, reſembling a boat-form flower. *Wing*-like, *two*, inverſe-egged, clawed, expanding.

Awning-like, two, inverſe-egged, erect; *claws*, ſhorter.

Keel-like, one, oblong, concave; encloſing the fructification; beyond it, ſpatuled; longer than the *wing*-petals.

STAM. *Filaments* five, fertile; three, bent over the piſtil: two ſhorter, inſerted into the claws of the middle petals. *Anthers* twin, rather mooned, obtuſe, incumbent. *Five* ſterile (often *four* only) alternate with the fertile, ſhorter; their baſes villous.

PIST. *Germ* oblong, coloured, villous; below it a nectar-bearing gland. *Style*, ſhorter than the ſtamen, rather downy, curved, thicker above. *Stigma*, ſimple.

PER. *Legume* very long, ſlender, wreathed, pointed, three-ſided, channeled, prominent with ſeeds, one-celled.

SEEDS many, winged, three-ſided.

TREE very high; *branches* in an extreme degree light and beautiful, rich with cluſtering flowers. *Stem exuding* a red gum. *Leaves* moſtly thrice-feathered with an odd one; *leaflets* ſome inverſe egged, ſome egged, ſome oval, minutely end-nicked. *Raceme-panicles* moſtly axillary. In perfect flowers the whole calyx is quite deflected, counterfeiting five

five petals; whence VAN RHEEDE made it a part of the corol. *Corols* delicately odorous; milk-white, but the two central erect petals, beautifully tinged with pink. The *root* anſwers all the purpoſes of our horſe-radiſh, both for the table and for medicine: the fruit and bloſſoms are dreſſed in *caris*. In hundreds of its flowers, examined by me with attention, five ſtamens and a piſtil were invariably perfect: indeed, it is poſſible, that they may be only the female hermaphrodites, and that the males have ten perfect ſtamens with piſtils abortive; but no ſuch flowers have been diſcovered by me after a moſt diligent ſearch.

There is another ſpecies or variety, called MEDHU SI'GRU, that is Honey-*Sígru*; a word intended to be expreſſed on VAN RHEEDE's plate in *Nagari* letters: its vulgar name is *Muna*, or *Racta ſajjana*, becauſe its flowers or wood are of a *redder* hue.

LINNÆUS refers to Mrs. BLACKWELL, who repreſents this plant, by the name of *Balanus Myrepſica*, as the celebrated *Ben*, properly *Bán* of the *Arabian* phyſicians and poets.

41. CO'VIDA'RA:

SYN. *Cánchanára, Chamarica, Cuddála, Yugapatra.*

VULG. *Cachnár, Racta cánchan.*

LINN. *Variegated* BAUHINIA.

CAL. *Perianth* one-leaved, obſcurely five-cleft, deciduous.

COR. *Petals* five, egged, clawed, expanded, wavy; one more diſtant, more beautiful, ſtriated.

STAM. *Filaments* ten, unequally connected at the baſe; five, ſhorter. *Anthers*, double, incumbent.

PIST. *Germ* above, oblong. *Style* incurved. *Stigma* ſimple, aſcending.

PER.

PER. *Legume* flattiſh, long, pointed, moſtly five-celled.

SEEDS moſtly five; compreſſed, wrinkled, roundiſh.

LEAVES rather hearted, two-lobed; ſome with rounded, ſome with pointed, lobes. *Flowers* chiefly purpliſh and roſe-coloured, fragrant; the ſweet and beautiful buds are eaten by the natives in their ſavory meſſes. We have ſeen many ſpecies and varieties of this charming plant: one had racemed flowers, with petals equal, expanding, lanced, exquiſitely white, with a roſe-coloured ſtripe from the baſe of each to its centre; *anthers*, four only, fertile; ſix, much ſhorter, ſterile; a ſecond had three fertile, and ſeven very ſhort, barren; another had light purple corols, with no more than five filaments, three longer, coloured, curved in a line of beauty. A noble *Climbing* BAUHINIA was lately ſent from *Népál*; with flowers racemed, cream-coloured; *ſtyle*, pink; *germ*, villous; *ſtamens* three filaments, with rudiments of two more; *ſtem*, downy, four-furrowed, often ſpirally. *Tendrils* oppoſite, below the leaves. *Leaves* two-lobed, extremely large: it is a ſtout climber up the higheſt ARUNDO *Vénu*. The *Sanſcrit* name *Mandára* is erroneouſly applied to this plant in the firſt volume of VAN RHEEDE.

42. CAPITT'HA:

SYN. *Gráhin*, *Dadhitt'ha*, *Manmat'ha*, *Dadhip'hala*, *Puſhpap'hala*, *Dantaſat'ha*.

VULG. *Cat'h-bél*.

KOEN. *Crateva*, *Valanga*.

CAL. *Perianth* five-parted, minute, deciduous; *diviſions* expanded, acute.

COR. *Petals* five, equal, oblong, reflected.

STAM. *Filaments* ten, very ſhort, with a ſmall *gland* between each pair, awled, furrowed. *Anthers*, thick, five times as long as the filaments; furrowed, coloured, erect-expanding.

PIST.

PIST. *Germ* roundiſh, girt with a downy coronet. *Style* cylindrick, ſhort. *Stigma* ſimple.

PER. *Berry* large, ſpheroidal, rugged, often warted, externally, netted within; many-ſeeded.

SEEDS oblong-roundiſh, flat, woolly, neſtling in five parcels, affixed by long threads to the branchy receptacles.

Flowers axillary, moſtly toward the unarmed extremity of the branch. *Diviſions* of the *Perianth*, with pink tips; *petals*, pale; *anthers*, crimſon, or covered with bright yellow pollen. *Fruit* extremely acid before its maturity; when ripe, filled with dark brown pulp agreeably ſubacid. *Leaves* jointedly feathered with an odd one; *leaflets* five, ſeven, or nine; ſmall, gloſſy, very dark on one ſide, inverſe-hearted, obtuſely-notched, dotted round the margin with pellucid ſpecks, very ſtrongly flavoured and ſcented like aniſe. *Thorns* long, ſharp, ſolitary, aſcending, nearly croſs-armed, axillary, three or four petiols to one thorn. KLEINHOFF limits the heighth of the tree to *thirty* feet, but we have young trees forty or fifty feet high; and at *Bandell* there is a full-grown *Capitt'ha* equal in ſize to the true *Bilva*, from its fancied reſemblance to which the vulgar name has been taken: when the trees flouriſh, the air around them breathes the odour of aniſe both from the leaves and the bloſſoms; and I cannot help mentioning a ſingular fact which may indeed, have been purely accidental: not a ſingle flower, out of hundreds examined by me, had both *perfect germs*, and anthers *viſibly fertile*, while others, on the ſame tree and at the ſame time, had their anthers profuſely covered with *pollen*, but ſcarce any *ſtyles*, and *germs* to all appearance *abortive*.

43. CUVE'RACA:

SYN. *Tunna*, *Tuni*, *Cach'ha*, *Cántalaca*, *Cuni*, *Nandivrĭcſha*.

VULG. *Túni*, *Tún*; abſurdly, *Vilâyatì Nim*.

LINN.

LINN. Between CEDRELA and SWIETENIA.

CAL. *Perianth* one-leaved, five-cleft, minute, deciduous; *diviſions* roundiſh, concave, villous, expanding.

COR. Rather belled. *Petals* five, inverſe-egged, obtuſe, concave, erect, white with a greeniſh tint, *three* exterior lapping over the *two* others. *Nectary* ſhort, five-parted; *diviſions* roundiſh, orange-ſcarlet, bright and concave at the inſertion of the ſtamens, rather downy.

STAM. *Filaments* five; inſerted on the *diviſions* of the nectary, awled, ſomewhat converging, nearly as long as the ſtyle. *Anthers* doubled, ſome three-parted, curved, incumbent.

PIST. *Germ* egged, obſcurely five-cleft. *Style* awled, erect, rather longer than the corol. *Stigma*, broad-headed, flat, bright, green, circular, ſtarred.

PER. *Capſule* egged, five-celled, woody, gaping at the baſe. *Receptacle* five-angled.

SEEDS imbricated, winged.

Leaves feathered, ſcarce ever with an odd one; *pairs* from ſix to twelve; *petioles*, gibbous at their inſertion, channelled on one ſide, convex and ſmooth on the other. *Stipules* thick, ſhort, roundiſh; *leaflets* oblong-*lanced*, pointed, waved, veined, nerve on one ſide. *Panicles* large, diffuſe, conſiſting of compound racemes. *Nectaries* yielding a fine yellow dye. *Wood* light, in colour like *Mahagoni*.

44. NICHULA:

SYN. *Ambuja, Ijjala.*

VULG. *Hijala, Badïa, Jyúli.*

CAL. *Perianth* one-leaved, belled, fleſhy, downy, coloured, permanent, five-parted; *diviſions* erect, pointed.

Cor. Five-petaled; *petals* egged, ſhort pointed, revolute, downy within and without.

Stam. *Filaments* ten, five moſtly ſhorter; inſerted in the bell of the calyx; awled, villous. *Anthers* erect, oblong, furrowed.

Pist. *Germ* egg-oblong, very villous. *Style* thread-form, curved. *Stigma* headed, with five obtuſe corners.

Per. *Drupe* ſubglobular.

Nut ſcabrous, convex on one ſide, angled on the other.

Leaves feathered; *pairs*, from five to nine; *leaflets* oblong, daggered, notched. *Calyx* pale pink. *Corol* darker pink without, bright yellow within. *Cyme* terminal, ſpreading.

45. Atimucta:

Syn. *Pun'draca*, *Váſanti*, *Mádhavílatá*.

Vulg. *Mádhavílatá*.

Linn. *Bengal* Banisteria.

Rheede: *Dewenda*. 6. H. M. tab. 59.

Cal. *Perianth* one-leaved, five-parted, permanent; *diviſions*, coloured, oblong-oval, obtuſe; between two of them, a rigid gloſſy honey-bearing *tubercle*, hearted, acute.

Cor. Five-petaled, imitating a boatform corol: *wings*, two petals, conjoined back to back, involving the *nectary*, and retaining the honey.

Awning, large concave, more beautifully coloured. *Keel*, two petals, leſs than the wings, but ſimilar. All five, roundiſh, elegantly fringed, with reflected margins, and ſhort oblong claws.

Stem. *Filaments* ten; one, longer. *Anthers* oblong, thickiſh, furrowed.

Pist. *Germs* two, or three, coaleſced. *Style* one, threadform, incurved, ſhorter than the longeſt filament. *Stigma*, ſimple.

Per. *Capſules* two or three, moſtly two, coaleſced back to back; each keeled,

keeled, and extended into three oblong membranous *wings*, the lateral ſhorter than the central.

SEEDS roundiſh, ſolitary.

Racemes axillary. *Flowers* delicately fragrant; white, with a ſhade of pink: the large petal, ſupported by the nectareous tubercle, ſhaded internally with bright yellow and pale red. *Bracts* linear; *Wings* of the ſeed, light brown; the long one ruſſet. *Leaves* oppoſite, egg-oblong, pointed. *Petiols* ſhort. *Stipules* linear, ſoft, three or four to each petiol. Two *glands* at the baſe of each leaf. *Stem* pale brown, ringed at the inſertion of the leaves, downy.

This was the favourite plant of SACONTALA, which ſhe very juſtly called the *Delight of the Woods*; for the beauty and fragrance of its flowers give them a title to all the praiſes, which CA'LIDA'S and JAYADE'VA beſtow on them: it is a gigantick and luxuriant climber; but, when it meets with nothing to graſp, it aſſumes the form of a ſturdy tree, the higheſt branches of which diſplay, however, in the air their natural flexibility and inclination to climb. The two names *Váſantì* and *Mádhavì* indicate a *vernal* flower; but I have ſeen an *Atimucta* rich both in bloſſoms and fruit on the firſt of *January*.

46. A'MRA'TACA:

SYN. *Pítana, Capítana.*

VULG. *A'mdá*, pronounced *A'mrá*, or *A'mlá*.

LINN. SPONDIAS *Myrobalan* β. or a new ſpecies.

The *natural character* as in LINNÆUS. *Leaves* feathered with an odd one: *leaflets* moſtly five-paired, egg-oblong, pointed, margined, veined, nerved; *common petiol*, ſmooth, gibbous at the baſe. *Flowers* raceme-panicled, yellowiſh white. *Fruit* agreeably acid; thence uſed in

in cookery. VAN RHEEDE calls it *Ambadò* or *Ambalam*; and, as he deſcribes it with *five* or *ſix* ſtyles, it is wonderful, that HILL ſhould have ſuppoſed it a *Chryſobalanus*.

47. HE'MASA'GARA; or the *Sea of Gold*.

VULG. *Himſágar*.

LINN. Jagged-leaved COTYLEDON.

CAL. *Perianth* four-cleft; *diviſions* acute.

COR. One-petaled: *Tube*, four-angled, larger at the baſe; *border* four-parted; *diviſions*, egged, acute. *Nectary*, one minute concave ſcale at the baſe of each germ.

STAM. *Filaments* eight, adhering to the tube; *four*, juſt emerging from its mouth; *four*, alternate, ſhorter. *Anthers* erect, ſmall, furrowed.

PIST. *Germs* four, conical. *Styles*, one from each germ, awled, longer than the filaments. *Stigmas* ſimple.

PER. *Capſules* four, oblong, pointed, bellied, one-valved, burſting longitudinally within.

SEEDS numerous, minute.

Panicles terminal. *Flowers* of the brighteſt gold-colour. *Leaves* thick, ſucculent, jagged, dull ſea-green. *Stem* jointed, bending, in part recumbent. This plant flowers for many months annually in *Bengal:* in one bloſſom out of many, the numbers were *ten* and *five*; but the filaments alternately long and ſhort.

48. MADHU'CA:

SYN. *Gurapuſhpa, Madhudruma, Vánapraſt'ha, Madhuſht'hila, Madhu.*

VULG. *Maüyála, Mahuyá, Mahwá.*

LINN. Longleaved BASSIA.

49. CAHLA'RA:

49. CAHLA'RA: *

SYN. *Saugandhica*, or *Sweet-ſcented.*

VULG. *Sundhí-hálá*, or *Sundhí-hálá-náli.*

LINN. NYMPHÆA *Lotos.*

Calyx as in the genus.

COR. *Petals* fifteen, lanced, rather pointed and keeled; the exterior ſeries green without, imitating an interior calyx.

STAM. *Filaments* more than forty; below flat, broad; above narrow, channelled within, ſmooth without; the outer ſeries erect, the inner ſomewhat converging. *Anthers* awled, erect; ſome coloured like the petals.

PIST. *Germ* large, orbicular, flat at the top; with many (often ſeventeen) furrows externally, between which ariſe as many proceſſes, converging toward the *ſtigma:* the diſk, marked with as many furrowed rays from the center, uniting on the margin with the converging proceſſes. *Stigma* roundiſh, rather compreſſed, ſeſſile in the center of the diſk, permanent.

PER. *Berry*, in the form of the *germ* expanded, with ſixteen or ſeventeen cells.

SEEDS very numerous, minute, roundiſh. *Flowers* beautifully azure; when full blown, more diluted; leſs fragrant than the red or roſe-coloured, but with a delicate ſcent. *Leaves* radical, very large, ſubtargeted, hearted, deeply ſcollop-toothed. On one ſide dark purple, reticulated, or the other, dull green, ſmooth. *Petiols* very ſmooth and long, tubular. The ſeeds are eaten, as well as the bulb of the root, called *Sálúca*; a name applied by RHEEDE to the whole plant, though the word *Camala*, which belongs to another *Linnæan* ſpecies

* According to the ſacred Grammar, this word was written *Cahlhára*, and pronounced as *Callara*, would be in ancient Britiſh. When the flowers are red, the plant is called *Hallaca* and *Rakta ſandhaca.*

of

of *Nymphœa*, be clearly engraved on his plate in *Nágarì* letters. There is a variety of this ſpecies with leaves purpliſh on both ſides; flowers dark crimſon, calycine petals richly coloured internally, and anthers flat, furrowed, adhering to the top of the filaments: the petals are more than fifteen, leſs pointed and broader than the blue, with little odour.

The true Lotos of *Egypt* is the NYMPHŒA *Nílúfer*, which in *Sanſcrit* has the following names or epithets: PADMA, *Nalina*, *Aravinda*, *Mahotpala*, *Camala*, *Cuſéſhaya*, *Sahaſrapatra*, *Sáraſa*, *Pancéruha*, *Támaraſa*, *Sarasíruha*, *Rájíva*, *Vis'apraſúna*, *Puſhcara*, *Ambhóruha*, *Satapatra*. The new blown flowers of the roſe-coloured PADMA, have a moſt agreeable fragrance; the white and yellow have leſs odour: the blue, I am told, is a native of *Caſhmír* and *Perſia*.

50. CHAMPACA:
SYN. *Chámpéya*, *Hémapuſhpaca*.
VULG. *Champac*, *Champá*.
LINN. *Michelia*.

The delineation of this charming and celebrated plant, exhibited by VAN RHEEDE, is very correct, but rather on too large a ſcale: no material change can be made it its *natural character* given by LINNÆUS; but, from an attentive examination of his two *ſpecies*, I ſuſpect them to be *varieties* only, and am certain, that his trivial names are merely different ways of expreſſing the ſame word. The ſtrong aromatick ſcent of the gold-coloured *Champac* is thought offenſive to the bees, who are never ſeen on its bloſſoms; but their elegant appearance on the black hair of the *Indian* woman is mentioned by RUMPHIUS; and both facts have ſupplied the *Sanſcrit* poets with elegant alluſions. Of the wild *Champac*, the leaves are lanced or lance-oblong; the three leaflets of

the *calyx*, green, oval, concave; the *petals* conſtantly ſix, cream-coloured, fleſhy, concave, with little ſcent; the three *exterior*, inverſe-egged; the three *interior*, more narrow, ſhorter pointed, converging; the *anthers* clubbed, cloſely ſet round the baſe of the imbricated *germs*, and with them forming a cone; the *ſtigmas*, minute, jagged.

Both Mr. MARSDEN and RUMPHIUS mention the blue *Champac* as a rare flower highly prized in *Sumatra* and *Java*; but I ſhould have ſuſpected, that they meant the KÆMPFERIA *Bhúchampac*, if the *Dutch* naturaliſt had not aſſerted, that the plant, which bore it, was a tree reſembling the *Champaca* with yellow bloſſoms: he probably, never had ſeen it; and the *Bráhmens* of this province inſiſt, that it flowers only in paradiſe.

51. DE'VADA'RU:
SYN. *Sacrapádapa*, *Páribhadraca*; *Bhadradáru*, *Duhcilima*, *Pítadáru*, *Dáru*, *Páticáſhṭ'ha*.
VULG. *Dévadár*.
LINN. *Moſt lofty* UNONA.

52. PARNA'SA:
SYN. *Tulaſi*, *Cat'hinjara*, *Cut'héraca*, *Vrĭndá*.
VULG. *Tulosì*, *Tulſi*.
LINN. *Holy* OCYNUM?

The *Natural Character* as in LINNÆUS.
See 10 H. M. p. 173.

It is wonderful, that RHEEDE has exhibited no delineation of a ſhrub ſo highly venerated by the *Hindus*, who have given one of its names to a *ſacred* grove of their *Parnaſſus* on the banks of the *Yamunà*: he deſcribes it, however, in general terms, as reſembling another of his *Tolaſſis* (for

(for ſo he writes the word, though *Tulasì* be clearly intended by his *Nágarì* letters); and adds, that *it is the only ſpecies reputed holy, and dedicated to the God* VISHNU. I ſhould, conſequently, have taken it for the *Holy* OCYNUM of LINNÆUS, if its odour, of which that ſpecies is ſaid to be nearly deſtitute, had not been very aromatick and grateful; but it is more probably a variety of that ſpecies, than of the *Small-flowered*, which reſembles it a little in fragrance: whatever be its *Linnæan* appellation, if it have any, the following are the only remarks that I have yet had leiſure to make on it.

STEM one or two feet high, moſtly incurved above; knotty, and rough, below. *Branchlets* croſs-armed, channelled. *Leaves* oppoſite, rather ſmall, egged, pointed, acutely ſawed; purple veined, beneath; dark, above. *Petiols* dark purple, downy. *Racemes* terminal; *Flowers* verticilled threefold, or fivefold, croſs-armed; *verticils* from ſeven to fourteen; *Peduncles* dark purple, channelled, villous; *bracts* ſeſſile, roundiſh, concave, reflected. *Calyx*, with its upper lip orbicular, deeply concave externally. *Corol* bluiſh purple. The whole plant has a duſky purpliſh hue approaching to *black*, and thence perhaps, like the large *black bee* of this country, it is held ſacred to CRISHNA; though a fable, perfectly *Ovidian*, be told in the *Puránas* concerning the metamorphoſis of the nymph TULASI, who was beloved by the paſtoral God, into the ſhrub, which has ſince borne her name: it may not be improper to add, that the *White* OCYMUM is in *Sanſcrit* called *Arjaca*.

53. PA'TALI:

SYN. *Pátala, Amóghà, Cáchaſt'háli, P'haléruhà, Crĭſhnavrĭntà, Cuvéracſhì.* Some read *Móghá* and *Cáláſt'háli.*

VULG. *Páralá, Pàrali, Párul.*

LINN. BIGNONIA. *Chelonoides?*

CAL.

CAL. *Perianth* one-leaved, belled, villous, withering, obſcurely five-angled from the points of the diviſions, five-parted; *diviſions*, round-iſh, pointed, the two loweſt moſt diſtant.

COR. One-petaled, belled. *Tube* very ſhort; *throat*, oblong-belled, gibbous. *Border* five-parted; the *two higher* diviſions reflected, each minutely toothed; convex externally; the *three lower* diviſions, above, expanded; below, ribbed, furrowed, very villous. *Palate* nearly cloſing the throat. *Nectary*, a prominent rim, ſurrounding the *germ*, obſcurely five-parted.

STAM. *Filaments* four *or five*, incurved, inſerted below the *upper* diviſion of the border, ſhorter than the corol, with the *rudiment* of a fifth *or ſixth*, between two ſhorter than the reſt. *Anthers*, two-cleft, incumbent at obtuſe angles.

PIST. *Germ* oblong-conical. *Style* thread-form, as long as the ſtamens. *Stigma* headed with two folds often cloſed by viſcidity.

PER. *Capſule* one-celled, two-valved, twelve inches long at a medium, and one inch thick; rounded, four-ſided, pointed, incurved, rather contorted, diminiſhing at both ends, dotted with aſhy ſpecks, here and there ſlightly prominent, ſtriated; two ſtripes broader, very dark, at right angles with the valves.

REC. A ſeries of hard, broadiſh, woody rings, cloſely ſtrung on two wiry central threads.

SEEDS numerous, *forty-eight* on an average, three-angled, inſerted by one angle in cavities between the rings of the receptacle, into which they are cloſely preſſed by parallel ribs in the four ſides of the capſule; winged on the two other angles with long ſubpellucid membranes, imbricated along the ſides of the receptacle.

Tree rather large. *Stem* ſcabrous.

Branchlets croſs-armed, yellowiſh green, ſpeckled with ſmall white lines. *Leaves* feathered with an odd one; two or three paired, petioled. *Leaflets* oppoſite, egged, pointed, moſt entire, downy on both ſides, veined;

veined; older leaflets roughiſh, margined, netted and paler below, daggered. *Petiols* tubercled, gibbous at the baſe; of the paired leaflets, very ſhort; of the odd one, longer. *Stipules*, linear. *Flowers* panicled; *pedicels* oppoſite, moſtly three-flowered; and odd flower ſubſeſſile between the two terminal pedicels. *Corol* externally, light-purple above, browniſh purple below, hairy at its convexity; internally, dark yellow below, amethyſtine above; exquiſitely fragrant, preferred by the bees to all other flowers, and compared by the poets to the quiver of CA'MADE'VA, or the God of Love. The whole plant, except the *root* and *ſtem*, very downy and viſcid. The fruit can ſcarce be called a *ſilique*, ſince the ſeeds are no where affixed to the ſutures; but their *wings* indicate the genus, which might properly have been named *Pteroſpermon:* they are very hard, but encloſe a white ſweet kernel; and their light-coloured ſummits with three dark points, give them the appearance of winged inſects. Before I ſaw the fruit of this lovely plant, I ſuſpected it to be the BIGNONIA *Chelonoides*, which VAN RHEEDE calls *Pádri*; and I conceived that barbarous word to be a corruption of *Pátali:* but the pericarp of the true *Pátali*, and the form of the ſeeds, differ ſo much from the *Pádri*, that we can hardly conſider them as *varieties* of the ſame ſpecies; although the ſpecifick character exhibited in the Supplement to LINNÆUS, correſponds very nearly with both plants.

The *Pátali* bloſſoms early in the ſpring, before a leaf appears on the tree, but the fruit is not ripe till the following winter.

54. GO'CANT'ACA:

SYN. *Palancaſhá, Icſhugandhá, S'wadanſhtrá, Swáducant'aca, Gócſhuraca, Vanas'rnĭgáta.*

VULG. *Gócſhura, Gókyura, Culpì.*

RHEEDE: *Babél Chulli.*

LINN.

LINN. Long-leaved BARLERIA?

CAL. *Perianth* one-leaved, hairy, five toothed; *upper* tooth, long, incurved, pointed; two *under*, and two lateral, ſhorter, ſubequal, winged with ſubpellucid membranes.

COR. One-petaled, two-lipped. *Tube* flattiſh, curved, protuberant at mouth. *Upper* lip erect, two-parted, reflected at the ſides, concave in the middle, encloſing the fructification. *Under* lip three-parted, reflected, with two parallel, callous, hiſpid bodies on the center of its convexity; *Diviſions*, inverſe-hearted.

STAM. *Filaments* four, inſerted in the mouth of the tube; connected at their baſe, then ſeparated into pairs and circling round the piſtil; each pair united below, conſiſting of a *long* and a *ſhort* filament. *Anthers* arrowed.

PIST. *Germ* awled; pointed, furrowed, with prominent ſeedlets, ſitting on a glandular pedicel. *Style* thread-form, longer than the ſtamens, incurved above them. *Stigma* ſimple.

PER.

Flowers verticilled; *Corols* blue, or bright violet; center of the *under* lip yellow. *Verticils*, each ſurrounded by ſix *thorns*, very long, diverging, coloured above; under which are the *leaves*, alike verticilled, lanced, acutely ſawed, pubeſcent, interſperſed with briſtles. *Stem* jointed, flattiſh, hairy, reddiſh; furrowed on both ſides; broader at the joints, or above the verticils; *furrows* alternate.

55. SINDHUCA:

SYN. *Sindhuvára*, *Indraſuriſa*, *Nirvandì*, *Indránicà*.

VULG. *Nis'indà*.

LINN. Three-leaved VITEX; or *Negundo?*

CAL. *Perianth* five-toothed, beneath, permanent; *toothlets* acute, ſubequal.

COR.

Cor. One-petaled, grinning; *Tube* funnel-ſhaped, internally villous; *border* two-lipped; *upper* lip broad, concave, more deeply coloured; *under* lip four-cleft; *diviſions*, acute, ſimilar.

Stam. *Filaments* four; *two* ſhorter, adhering to the *Tube*, villous at the baſe. *Anthers* half-mooned.

Pist. *Germ* globular; *Style* thread-form; *Stigma* two-parted, pointed, reflex.

Per. *Berry* (unleſs it be the coat of a naked ſeed) roundiſh, very hard, black, obſcurely furrowed, with the calyx cloſely adhering.

Seeds from one to four? I never ſaw more than one as Rheede has well deſcribed it.

Flowers raceme-panicled; purpliſh or dark blue without, greyiſh within, ſmall. *Racemes* moſtly terminal; ſome pedicels, many-flowered.

Stem diſtinctly four-ſided; *ſides* channelled; jointed, bending. *Stipules* egged, ſcaly, thickiſh, cloſe. *Branchlets* croſs-armed.

The *tube* of the corol is covered internally with a tangle of ſilvery ſilky down, exquiſitely beautiful; more denſe below the *upper* lip.

This charming ſhrub, which ſeems to delight in watery places, riſes to the height of ten or twelve, and ſometimes of twenty, feet; exhibiting a moſt elegant appearance with rich racemes or panicles lightly diſperſed on the ſummit of its branchlets. On a compariſon of two engravings in Rumphius, and as many in Van Rheede, and of the deſcriptions in both works, I am nearly perſuaded that the Sindhuca or *Nirgandi*, is the Vitex *Negundo* of Linnæus; but it certainly reſembles the *three-leaved* Vitex in its *leaves*, which are oppoſite, egged, acute, petioled; above moſtly *threed*; below moſtly *fived*; paler beneath; rarely ſawed and very ſlightly, but generally entire: they are very aromatick, and pillows are ſtuffed with them, to remove a cold in the

the head and a head-ach occaſioned by it. Theſe, I preſume, are the ſhrubs, which BONTIUS calls *Lagondi*, and which he ſeems to conſider as a panacea.

56. CA'RAVE'LLA:

SYN. *Cátillaca, Suſhavì.*

VULG. Beng. *Hurhuríya*; Hind. *Carailá.*

LINN. Five-leaved *Cleome?*

CAL. *Perianth* four-leaved, gaping at the baſe, then erect; *leaflets* egg-oblong, concave, downy; deciduous.

COR. Croſs-form. *Petals* four, expanding, *claws* long; *folds* wrinkled.

Nectary, from *ſix* to *twelve* roundiſh, perforated *glands*, girding the gibbous *receptacle*.

STAM. *Filaments* ſix, threadform, hardly differing in length, inſerted on a pedicel below the germ. *Anthers* erect, pointed, furrowed.

PIST. *Germ* erect, linear, long, downy, ſitting on the produced pedicel. *Style* very ſhort. *Stigma* headed, flat, circular.

PER. *Silique* one-celled, two-valved, ſpindle-ſhaped, with protuberant ſeeds; *crowned with the* permanent ſtyle.

SEEDS very many, roundiſh, nodding. *Receptacles* linear, often more than two.

The whole plant, moſt diſtinctly one piece. *Root* whitiſh, with ſcattered capillary fibres. *Stem* herbaceous, pale green, in parts purple, hairy, croſs-armed, produced into a long *raceme* crowded at the ſummit. *Branchlets*, ſimilar to the ſtem, leaf-bearing; ſimilar, but ſmaller leaves riſing alſo from their axils. *Leaves* fixed, roundiſh-rhomboidal, notched, pointed, hairy, dark green, the lower pairs reſpectively equal, the odd one much larger, ſtrongly ribbed with proceſſes from the petiol-branches, conjoined by the baſis of the ribs, in the form of a ſtarlet, each ray, whitiſh and furrowed within. *Calyx* green. *Petals* white.

Anthers

Anthers covered with gold-coloured pollen. *Pedicels* purpliſh. *Bracts* threed, ſimilar to the cauline leaves. The ſenſible qualities of this herb ſeem to promiſe great antiſpaſmodick virtues; it has a ſcent much reſembling *aſſa fœtida*, but comparatively delicate and extremely refreſhing. For pronouncing this *Cleome* the *Cáravélla* of the ancient *Indians*, I have only the authority of RHEEDE, who has exactly written that word in *Malabar* letters: as to his *Bráhmanical* name *Tilóni*, my vocabularies have nothing more like it than *Tilaca*, to which *Cſhuraca* and *Srímat* are the only ſynonyma.

57. NA'GACE'SARA:
SYN. Chámpéya, Céſara; Cánchana, or any other name of *gold.*
VULG. Nagaſar.
LINN. *Iron* MESUA.

To the botanical deſcriptions of this delightful plant, I need only add, that the tree is one of the moſt beautiful on earth, and that the delicious odour of its bloſſoms juſtly gives them a place in the quiver of CA'MADE'VA. In the poem, called *Naiſhadha*, there is a wild, but elegant, couplet, where the poet compares the white of the *Nágacéſara*, from which the bees were ſcattering the pollen of the numerous gold-coloured anthers, to an alabaſter wheel, on which CA'MA was whetting his arrows, while ſparks of fire were diſperſed in every direction. Surely, the genuine appellation of an *Indian* plant ſhould be ſubſtituted for the corrupted name of a *Syrian* phyſician who could never have ſeen it; and, if any trivial name were neceſſary to diſtinguiſh a ſingle ſpecies, a more abſurd one than *iron* could not poſſibly have been ſelected for a flower with petals like ſilver and anthers like gold.

58. S'A'LMALI:
SYN. *Pich'hilá, Púranì, Móchá, St'hiráyuſh.*

VULG.

VULG. *Semel.*

LIN. Seven-leaved BOMBAX.

59. S'ANA':

SYN. *S'anápuſhpicá, Ghant'áravá.*

VULG. *San*, pronounced *Sun.*

LINN. Ruſhy *Crotalaria.*

CAL. *Perianth* one-leaved, villous, permanent; ſhort below, gibbous on both ſides, with minute linear tracts. *Upper* teeth, two, lanced, preſſing the banner; *lower* tooth, boatform, concave, two-gaſhed in the middle, cohering above and below; ſheathing the keel, rather ſhorter than it; pointed.

COR. Boat-form.

Banner, broad, large, acute, rather hearted, with two dark calloſities at the baſe, and with compreſſed ſides, moſtly involving the other parts: a dark line from baſe to point.

Wings inverſe-egg-oblong, with dark callous bodies at their axils, two thirds of the banner in length.

Keel flattened at the point, nearly cloſed all round to include the fructification, very gibbous below to receive the germ.

STAM. *Filaments* ten, coaleſced, cleft behind, two-parted below; alternately ſhort with linear furrowed erect, and long with roundiſh, *anthers.*

PIST. *Germ* rather awled, flat, villous, at a right angle with the aſcending, cylindrick, downy *Style. Stigma* pubeſcent, concave, open, ſomewhat lipped.

PER. *Legume* pedicelled, ſhort, velvety, turgid, one-celled, two-valved.

SEEDS, from one or two to twelve or more, round-kidney-form, compreſſed.

Flowers deep yellow. *Leaves* alternate, lanced, paler beneath, keeled; *petiols* very ſhort; *ſtipules*, minute, roundiſh, villous. *Stem* ſtriated.

Threads,

Threads, called *pavitraca*, from their ſuppoſed *purity*, have been made of *Sana* from time immemorial: they are mentioned in the laws of MENU.

The *retuſe-leaved* CROTALARIA, which VAN RHEEDE by miſtake calls *Schama Puſpi*, is cultivated, I believe, for the ſame purpoſe. RUMPHIUS had been truly informed, that threads for nets were made from this genus in *Bengal:* but he ſuſpected the information to be erroneous, and thought that the perſons who conveyed it, had confounded the *Crotalaria* with the *Capſular* CORCHORUS: ſtrong ropes and canvas are made of its macerated bark.

The *Jangal-s'an*, or a variety of the *watry* CROTALARIA has very beautiful flowers, with a greeniſh white banner, purple-ſtriped, wings, bright violet: *ſtem*, four-angled, and four-winged; *leaves* egged, obtuſe, acute at the baſe, curled at the edges, downy; *ſtipules*, two, declining, mooned, if you chuſe to call them ſo, but irregular, and acutely pointed. In all the *Indian* ſpecies, a difference of ſoil and culture occaſion varieties in the flower and fructification.

60. JAYANTI':

SYN. *Jayá, Tercárì, Nádéyì, Vaijayanticá.*

VULG. *Jainti, Jáhì*; ſome ſay, *Aranì.*

RHEEDE. *Kedangu.*

LINN. *Æschynomene Seſban.*

CAL. *Perianth* one-leaved, rather belled, five-cleft; *toothlets*, awled, erect, ſubequal, more diſtant on each ſide of the awning; permanent.

COR. Boat-form.

Awning very broad, rather longer than the wings, inverſe-hearted, quite reflected ſo as to touch the calyx; waved on the margin; furrowed at the baſe internally, with two converging hornlets, fronting the aperture of the keel, gibbous below, awled upwards, acute, erect,

erect, within the wings. *Wings* oblong, clawed, narrower above, obtuſe, ſpurred below, embracing the keel and the hornlets of the awning.

Keel compreſſed, encloſing the fructification, inflected nearly in a right-angle, gaſhed below and above the flexure; each diviſion hatchet-form; beautifully ſtriated.

Stam. *Filaments* ſimple and nine-cleft, inflected like the keel; the *ſimple* one curved at the baſe. *Anthers* oblong, roundiſh.

Pist. *Germ* compreſſed, linear, erect as high as the flexure of the filaments with viſible partitions. *Style* nearly at a right angle with the germ, awled, inflected like the ſtamen. *Stigma* rather headed, ſomewhat cleft, pellucid.

Per. *Legume* very long, ſlender, wreathed when ripe, ſmooth at the valves, but with ſeeds rather protuberant, many-parted, terminated with a hard ſharp point.

Seeds oblong, rather kidney-ſhaped, ſmooth, ſlightly affixed to the future, ſolitary.

Stem arboreſcent, rather knotty. *Leaves* feathered, pairs from nine to fifteen, or more, often alternate; *leaflets* oblong, end-nicked, ſome with an acute point, dark green above, paler beneath, with a gibboſity at the inſertion of the petiols; ſleeping, or collapſing, towards night. *Racemes* axillary; *pedicels* with a double curvature or line of beauty; *flowers* ſmall, ſix or ſeven; varying in colour; in ſome plants, wholly yellow; in others, with a blackiſh-purple awning yellow within, and dark yellow wings tipped with brown; in ſome with an *awning* of the richeſt orange-ſcarlet externally, and internally of a bright yellow; *wings* yellow, of different ſhades; and a keel pale below, with an exquiſite changeable light purple above, ſtriated in elegant curves. The whole plant is inexpreſſibly beautiful, eſpecially in the colour of the buds and leaves, and the grace of all the curves, for there is no proper angle in any part of it. The *Brah-*

mens hold it ſacred: VAN RHEEDE ſays, that they call it *Cananga*; but I never met with that word in *Sanſcrit*, it has parts like an *Hedyſarum*, and the air of a *Cytiſus*.

61. PALA'SA:

SYN. *Cins'uca*, *Parna*, *Vátapót'ha*.

VULG. *Palás*, *Plás*, *Dhác*.

KOEN. *Butea* frondoſa.

CAL. *Perianth* belled, two-lipped; *upper* lip broader, obſcurely end-nicked; *under* lip three-cleft, downy; permanent.

COR. Boat-form.

Awning reflected, hearted, downy beneath; ſometimes, pointed.

Wings lanced, aſcending, narrower than the keel.

Keel, as long as the wings, two-parted below, half-mooned, aſcending.

STAM. *Filaments* nine and one, aſcending, regularly curved. *Anthers* linear, erect.

PIST. *Germ* pedicelled, oblongiſh, downy.

Style awled, about as long as the ſtamens. *Stigma* ſmall, minutely cleft.

PER. *Legume* pedicelled, oblong, compreſſed, depending.

SEED one, toward the apex of the pericarp, flat, ſmooth, oval-roundiſh.

Flowers raceme-faſcicled, large, red, or *French* ſcarlet, ſilvered with down.

Leaves threed, petioled; *leaflets* entire, ſtipuled, large, rhomboïdal; the *lateral* ones unequally divided; the *terminal* one, larger, equally biſſected; brightly verdant. A *perfect* deſcription of the *arboreſcent* and the *twining* PALA'SA has been exhibited in the laſt volume, with a full account of its beautiful red *gum*; but the ſame plant is here ſhortly deſcribed from the life, becauſe few trees are conſidered by the *Hindus* as more venerable and holy. The *Paláſa* is named with honour in the *Védas*, in the laws of MENU, and in *Sanſcrit* poems, both ſacred and popular; it gave its name to the memorable *plain* called

called *Pláſſey* by the vulgar, but properly *Paláſi*; and, on every account, it muſt be hoped, that this noble plant will retain its ancient and claſſical appellation. A grove of *Paláſas* was formerly the principal ornament of *Crĭſhna-nagar*, where we ſtill ſee the trunk of an aged tree near ſix feet in circumference. This genus as far as we can judge from written deſcriptions, ſeems allied to the *Niſſolia*.

62. CARANJACA:

SYN. *Chirabilva, Nactamála, Caraja.*

VULG. *Caranja.*

RHEEDE: *Caranſchi*, 6 H. M. tab. 3.

CAL. *Perianth* one-leaved, cup-form, obſcurely five-toothed, or ſcalloped, beaked.

COR. Boat-form.

Awning broad, end-nicked, ſtriated, rather ſpirally inflected, with two calloſities at its baſe.

Wings oblong, of the ſame length with the awning.

Keel rather ſhorter, gibbous below, two-parted.

STAM. *Filaments* nine in one body, gaping at the baſe, and diſcovering a tenth cloſe to the ſtyle. *Anthers* egged, erect.

PIST. *Germ* above, oblong, downy. *Style* incurved at the top. *Stigma* rather headed.

PER. *Legume* moſtly one-ſeeded, thick, rounded above, flattiſh, beaked below.

SEED oblong-roundiſh, rather kidney-form.

Racemes axillary. *Awning* pale; *wings* violet. *Leaves* feathered with an odd one, moſtly two-paired; *leaflets* egg-oblong, pointed, keeled, ſhort-petioled; browniſh on one ſide, pale on the other. *Common petiol* gibbous at its baſe. The *ſeed* yields an oil ſuppoſed to be a cure for the moſt inveterate ſcabies.

63. ARJUNA:

63. ARJUNA:

SYN. *Nadíſarja, Virataru, Indradru, Cacubha.*

VULG. *Jaral.*

RHEEDE. *Adamboe*; 4 H. M. *tab.* 20, 21, 22.

LINN. *Beautiful* MUNCHHAUSIA?

KOEN. *Queen's-flower* LAGERSTROEMIA?

CAL. *Perianth* one-leaved, ſix-cleft, top-ſhaped, furrowed, with protuberant ridges, downy, permanent; *diviſions*, coloured, with points reflected.

COR. *Petals* ſix, roundiſh, ſomewhat notched, expanding, wavy; *claws* ſhort, inſerted in the calyx.

STAM. *Filaments* coloured, numerous, capillary ſhortiſh, obſcurely conjoined in ſix parcels, one to each *diviſion* of the calyx; *Anthers* thick, incumbent, roundiſh, kidney-ſhaped.

PIST. *Germ* above, egged. *Style* coloured, longiſh, thread-form, incurved. *Stigma* obtuſe.

PER. *Capſule* egged, ſix-celled, ſix-valved.

SEEDS numerous.

Panicles, racemed, terminal, erect. *Flowers* violet or light purple, in the higheſt degree beautiful. *Leaves* alternate, leathery, ſome oppoſite, egg-oblong, ſtipuled, moſt entire, ſhort-petioled, ſmooth, paler beneath. *Branches* round and ſmooth: I have ſeen a ſingle panicle, waving near the ſummit of the tree, covered with bloſſoms, and as large as a milk-maid's garland. The *timber* is uſed for the building of ſmall boats.

64. VANDA′:

SYN. *Vrĭcſhádanì, Vrĭcſharuhá, Jívanticá.*

VULG. *Bándà, Perſárà, Peraſárà.*

Theſe names, like the *Linnæan*, are applicable to all *paraſite* plants.

LINN. Retuſe-leaved EPIDENDRUM?

CAL.

CAL. *Spathes*, minute, ſtraggling.

COR. *Petals* five, diverging, oval-oblong, obtuſe, wavy; the two loweſt larger; the three higheſt, equal, bent towards the nectary.

Nectary central, rigid: *Mouth* gaping oblique: *Upper lip* ſhorter, three-parted, with a poliſhed honey-cup; *under lip*, concave in the middle, keeled above, with two ſmaller cavities below; two proceſſes at the *baſe*, incurved, hollow, oval-pointed, converging, honey-bearing.

STAM. *Filaments* very ſhort. *Anthers* round, flattiſh, margined, covered with a lid, eaſily deciduous from the *upper* lip of the nectary.

PIST. *Germ* beneath, long, ribbed, contorted with curves of oppoſite flexure. *Style* very ſhort, adhering to the *upper* lip. *Stigma* ſimple.

PER. *Capſule* oblong-conick, wreathed, ſix-keeled, each with two ſmaller keels, three-celled, crowned with the dry corol.

SEEDS innumerable like fine duſt, affixed to the *Receptacle* with extremely fine hairs, which become thick wool.

Scapes incurved, ſolitary, from the cavity of the leaf, at moſt ſeven-flowered: pedicels alternate. *Petals* milk-white externally, tranſparent; brown within, yellow-ſpotted. *Upper* lip of the nectary ſnow-white; *under* lip, rich purple or light crimſon ſtriated at the baſe, with a bright yellow gland, as it ſeems, on each proceſs. The flowers gratefully fragrant and exquiſitely beautiful, looking as if compoſed of ſhells or made of enamel; criſp, elaſtick, viſcid internally. *Leaves* ſheathing, oppoſite, equally curved, rather fleſhy, ſwordform, retuſe in two ways at the ſummit, with one acute point. *Roots* fibrous ſmooth, flexible; ſhooting even from the top of the leaves. This lovely plant attaches itſelf chiefly to the higheſt *Amras* and *Bilvas*; but it is an air-plant, and lives in a pot without earth or water: its leaves are excavated upwards to catch and retain dew. It moſt reſembles the firſt and ſecond *Maravaras* of VAN RHEEDE in its

its roots, leaves, and fruit, but rather differs from them in its inflorescence. Since the parasites are distinguished by the trees, on which they most commonly grow, this may in *Sanscrit* be called *Amaravandà*; and the name *Baculavandà* should be applied to the *Loranthus*; while the *Viscum* of the Oak, I am told, is named *Vandà* simply and transcendently, the *Vandáca*, or Oak, being held sacred.

65. A'MALACI':

SYN. *Tishyap'halá, Amrĭtá, Vayast'há.*

VULG.

LINN. PHYLLANTHUS *Emblicá.*

66. GAJAPIPPALI':

SYN. *Caripippalí, Capiballi, Colaballī, S'réyas'i, Vas'ira.* Some add, *Chavicá* or *Chavya,* but that is named, in the *Amaracósh,* as a distinct plant, vulgarly *Chava* or *Chayi.*

VULG. *Pippal-j'hanca, Maidah.*

Male Flowers.

CAL. *Common Perianth* four-leaved; *leaflets,* roundish, concave; the two exterior, opposite, smaller; containing from *eight* to *fourteen* florets. *Partial calyx,* none.

COR. None. *Nectary,* many yellow glands on the pedicel of the filaments.

STAM. *Filaments* from eight to eighteen in each floret, connected by a short villous pedicel, threadform, very hairy. *Anthers* large, netted, irregular, inflated, containing the pollen.

PIST. Rudiments of a *germ* and *style,* withering.

Female Flowers.

CAL. *Common Perianth* as in the male, but smaller; containing from ten to twelve florets.

Partial calyx, none; unless you assume the corol.

COR.

Cor. Many-petaled, belled. *Petals* erect lance-linear, fleſhy, covered within, and externally with white hairs. *Nectary*, yellow glands ſprinkling the receptacle.

Pist. *Germ* oval. *Style* cylindrick, curved at the baſe. *Stigma* headed.

Per. *Berry* globular, one-ſeeded.

Seed, ſpherical ſmooth.

Flowers umbelled, yellow from their anthers. *Leaves* moſtly oblong-lanced, but remarkably varying in ſhape, alternate. Both flowers and fruit have an agreeable ſcent of lemon-peel; and the berries, as a native gardener informs me, are uſed as a ſpice or condiment: it was from him that I learned the *Sanſcrit* name of the plant; but as *balli* means a *creeper*, and as the *Pippal-jhanca* is a tree perfectly able to ſtand without ſupport, I ſuſpect in ſome degree the accuracy of his information; though I cannot account for his uſing a *Sanſcrit* word without being led to it, unleſs he had acquired at leaſt traditional knowledge. It might be referred, from the imperfect mixed flower, to the twenty-third claſs.

67. Sa'co'ta'ca:

Syn.

Vulg. *Sy'ura*, or *Syaura*.

Koen. *Roughleaved Trophis?*

MALE.

Cal. *Common* imbricated; *leaflets* ſix or eight, egged, acute, ſmall, expanding, withering, containing generally from five to ſeven flowerets. *Partial* four-parted; *diviſions* egged, expanded, villous.

Cor. None, unleſs you aſſume the calyx.

Stam. *Filaments* moſtly four (in ſome, three; in one, five) awled, fleſhy, rather compreſſed, ſpreading over the diviſions of the calyx, and adhering to them at the point. *Anthers* double, folded.

The *buds* elaſtick, ſpringing open on a touch.

Cal.

FEMALE.

CAL. Four-parted; *diviſions* egged, concave, pointed, permanent, propped by two ſmall *bracts*; unleſs you call them the calyx.

COR. None; unleſs you give the *calyx* that name.

PIST. *Germ* roundiſh. *Style* very ſhort, cylindrick. *Stigma* long, two-parted, permanent.

PER. *Berry* one-ſeeded, navelled, ſmooth, ſomewhat flattened.

SEED globular, arilled.

LEAVES various, ſome inverſe egged, ſome oblong, ſome oval, pointed, irregularly notched, alternate (ſome oppoſite), crowded, criſp, very rough veined, and paler beneath, ſmoother and dark above. *Berry*, deep yellow. The *Pandits* having only obſerved the *male* plant, inſiſt that it bears no fruit. *Female* flowers axillary, from one to four or five in an axil.

68. VIRANA:

SYN. *Víratara.*

VULG. *Béná, Gándár, Cata.*

RETZ. *Muricated* ANDROPOGON.

ROXB. *Aromatick* ANDROPOGON.

The root of this uſeful plant, which CA'LIDA's calls *uſ'íra*, has nine other names thus arranged in a *Sanſcrit* verſe:

Abhaya, Nalada, Sévya, Amrĭnála, Jalás'aya,
Lámajjaca, Laghulaya, Avadáha, Iſhtacápat'ha.

It will be ſufficient to remark, that *Jaláſaya* means *aquatick*, and that *Avadáha* implies a power of *allaying feveriſh heat*; for which purpoſe the root was brought by GAUTAMI' to her pupil SACONTAL'A: the ſlender fibres of it, which we know here by the name of *C'has* or *Khaſkhas*, are moſt agreeably aromatick, when tolerably freſh; and among

among the innocent luxuries of this climate, we may aſſign the firſt rank to the coolneſs and fragrance, which the large hurdles or ſcreens in which they are interwoven, impart to the hotteſt air, by the means of water daſhed through them; while the ſtrong ſouthern wind ſpreads the ſcent before it, and the quick evaporation contributes to cool the atmoſphere. Having never ſeen the freſh plant, I gueſſed from the *name* in VAN RHEEDE and from the *thin roots*, that it was the *Aſiatick* ACORUS; but a drawing of Dr. ROXBURGH's has convinced me, that I was miſtaken.

69. S'AMI`:

SYN. *Sacſu-p'halá*, *S'ivá*.

VULG. *Sáčn*, *Bábul*.

LINN. *Farneſian* MIMOSA.

Thorns double, white, black-pointed, ſtipular. *Leaves* twice-feathered; firſt, in three or four pairs; then in pairs from fourteen to ſixteen. *Spikes* globular, with ſhort peduncles; *yellow*, perfuming the woods and roads with a rich aromatick odour. A minute *gland* on the petiols below the leaflets. *Wood*, extremely hard, uſed by the *Bráhmens* to kindle their ſacred fire, by rubbing two pieces of it together, when it is of a proper age and ſufficiently dried. *Gum* ſemi-pellucid. *Legumes* rather ſpindle-ſhaped, but irregular, curved, acutely pointed, or daggered, with twelve or fourteen ſeeds rather prominent, gummy within. *Seeds* roundiſh, compreſſed. The gum of this valuable plant is more tranſparent than that of the *Nilotick* or *Arabian* ſpecies; which the *Arabs* call *Ummu'lghílán*, or Mother of Serpents, and the *Perſians*, by an eaſy corruption, *Mughílàn*.

SAMI'RA means a ſmall *Samì*; but I cannot learn to what ſpecies that diminutive form is applied.

LAJJA'RU (properly *Lajjálu*) ſignifies *baſhful*, or *ſenſitive*, and appears to be the word engraved on a plate in the *Malabar* Garden; though VAN RHEEDE pronounces it LAURI: there can be no doubt, that it is the *ſwimming* MIMOSA, with *ſenſitive* leaves, root encloſed in a ſpungy cylinder, and flowerets with only ten filaments. LINNÆUS, by a mere ſlip, has referred to this plant as his *Dwarf* ÆSCHYNOMENE; which we frequently meet with in *India*.—See 9 H. M. tab. 20. The epithet *Lajjálu* is given by the *Pandits* to the *Modeſt* MIMOSA.

70. CHANDRACA:

SYN. *Chandrapuſhpa*.

VULG. *Ch'hòta Chánd*, or *Moonlet*.

RHEEDE: *Sjouanna Amelpodi*, 6 H. M. t. 47.

LINN. *Serpent* OPHIOXYLUM.

CAL. *Perianth*, five-parted, ſmall, coloured, erect, permanent; *diviſions*, egged, acutiſh.

COR. *Petal*, one. *Tube* very long in proportion; jointed near the middle, gibbous from the encloſed anthers; above them, rather funnel-form. *Border* five-parted; *diviſions*, inverſe-egged, wreathed.

PIST. *Germ* above, roundiſh. *Style* threadform. *Stigma* irregularly headed; with a circular pellucid baſe, or *nectary*, extremely viſcid.

PER. *Berry* moſtly twinned, often ſingle, roundiſh, ſmooth, minutely pointed, one-ſeeded.

SEED on one ſide flattiſh, or concave; on the other, convex.

Flowers faſcicled. *Bracts* minute, egged, pointed, coloured. *Tube* of the corol, light purple; *border*, ſmall, milkwhite. *Calyx*, firſt pale pink, then bright carmine. *Petiols*, narrow-winged. *Leaves* oblong-oval, pointed, nerved, dark and gloſſy above; moſtly three-fold, ſometimes paired, often four-fold near the ſummit; *margins* wavy. Few ſhrubs in the world are more elegant than the *Chandra*, eſpecially when the vivid carmine of the *Perianth* is contraſted not only with

with the milkwhite corol, but with the rich green *berries*, which at the ſame time embelliſh the faſcicle: the mature berries are black, and their pulp light purple. The *Bengal* peaſants aſſure me, as the natives of *Malabar* had informed Rheede, that the *root* of this plant ſeldom fails to cure animals bitten by ſnakes, or ſtung by ſcorpions; and, if it be the plant, ſuppoſed to aſſiſt the *Nacula*, or Viverra *Ichneumon*, in his battles with ſerpents, its *nine* ſynonyma have been ſtrung together in the following diſtich:

Náculí, Suraſá, Ráſná, Sugandhá, Gandhanáculí,
Náculéſhtá, Bhujangácſhi, Ch'hatricá, Suvahá, nava.

The vulgar name, however, of the ichneumon-plant is *Ráſan*, and its fourth *Sanſcrit* appellation ſignifies *well-ſcented*; a quality which an ichneumon alone could apply to the *Ophioxylum*; ſince it has a ſtrong, and rather a fetid, odour: the *fifth* and *ſixth* epithets, indeed, ſeem to imply that its ſcent is agreeable to the *Nacula*; and the *ſeventh* (according to the comment on the *Amaracóſh*), that it is offenſive to ſnakes. It is aſſerted by ſome, that the *Ráſan* is no other than the Rough *Indian* Achyranihes, and by others, that it is one of the *Indian* Aristo'lochias. From reſpect to Linnæus, I leave this genus in his *mixed* claſs; but neither my eyes, nor far better eyes than mine, have been able to diſcover its *male* flowers; and it muſt be confeſſed, that all the deſcriptions of the *Ophioxylum*, by Rumphius, Burman, and the great botaniſt himſelf, abound with erroneous references, and unaccountable overſights.

71. Pippala:

Syn. *Bódhi-druma, Chala-dala, Cunjarás'anas, Anwat'tha.*

Vulg. *Pippal.*

Linn. *Holy* Ficus: but the *three* following are alſo thought *holy*. *Fruit* ſmall, round, axillary, ſeſſile, moſtly twin. *Leaves* hearted, ſcalloped,

ſcalloped, gloſſy, daggered; *petiols* very long; whence it is called *chaladala*, or the tree *with tremulous leaves*.

72. UDUMBARA:

SYN. *Jantu-p'hala, Yajnyánga, Hémadugdhaca.*

VULG. *Dumbar.*

LINN. *Racemed* FICUS.

Fruit peduncled, top-ſhape, navelled, racemed. *Leaves* egg-oblong, pointed, ſome hearted, obſcurely ſawed, veined, rough above, netted beneath. VAN RHEEDE has changed the *Sanſcrit* name into *Roembadoe:* it is true, as he ſays, that minute *ants* are hatched in the ripe fruit, whence it is named *Jantu-p'hala*; and the *Pandits* compare it to the *Mundane Egg*.

73. PLACSHA:

SYN. *Jati, Parcati.*

VULG. *Pácari, Pácar.*

LINN. *Indian* FICUS citron-leaved; but all four are *Indian.*

Fruit ſeſſile, ſmall, moſtly twin, crouded, whitiſh.

Leaves oblong, hearted, pointed, with very long ſlender petiols.

74. VATA:

SYN. *Nyagródha, Bahupát.*

VULG. *Ber.*

LINN. *Bengal* FICUS, but all are found in this province, and none peculiar to it.

Fruit roundiſh, blood-red, navelled, moſtly twin, ſeſſile. *Calyx* three-leaved, imbricated.

Leaves ſome hearted, moſtly egged, obtuſe, broadiſh, moſt entire, *petiols* thick, ſhort; branches radicating.

The

The *Sanſcrit* name is given alſo to the *very large* FICUS *Indica*, with radicating branches, and to ſome other varieties of that ſpecies. VAN RHEEDE has by miſtake transferred the name *Aſwatt'ha* to the *Placſha*, which is never ſo called.

75. CARACA:
SYN. *Bhauma, Ch'hatráca.*
VULG.
LINN. FUNGUS *Agarick.*

This and the *Phallus* are the only fungi, which I have yet ſeen in *India:* the ancient *Hindus* held the fungus in ſuch deteſtation, that YAMA, a legiſlator, ſuppoſed now to be the judge of departed ſpirits, declares "thoſe, who eat muſhrooms, whether ſpringing from the "ground or growing on a tree, fully equal in guilt to the ſlayers of "*Bráhmens*, and the moſt deſpicable of all deadly ſinners."

76. TA'LA:
SYN. *Trĭnarájan.*
VULG. *Tál, Palmeira.*
LINN. BORASSUS.

This magnificent palm is juſtly entitled the king of its order, which the *Hindus* call *trína druma*, or graſs trees. VAN RHEEDE mentions the bluiſh gelatinous, pellucid ſubſtance of the young *ſeeds*, which, in the hot ſeaſon, is cooling, and rather agreeable to the taſte; but the liquor extracted from the tree, is the moſt ſeducing and pernicious of intoxicating vegetable juices: when juſt drawn, it is as pleaſant as *Pouhon* water freſh from the ſpring, and almoſt equal to the beſt mild *Champaigne*. From this liquor, according to RHEEDE, ſugar is extracted;

tracted; and it would be happy for theſe provinces, if it were always applied to ſo innocent a purpoſe.

77. NA'RICE'LA:
SYN. *Lángalin.*
VULG. *Nárgíl, Nárjìl.*
LINN. *Nut-bearing* Cocos.

Of a palm ſo well known to *Europeans*, little more needs be mentioned than the true *Aſiatick* name: the water of the young fruit is neither ſo copious, nor ſo tranſparent and refreſhing, in *Bengal*, as in the iſle of *Hinzuan*, where the natives, who uſe the unripe nuts in their cookery, take extreme care of the trees.

78. GUVA'CA:
SYN. *Ghónt'á, Púga, Cramuca, Capura.*
VULG. *Supyári.*
LINN. ARECA *Catechu.*

The trivial name of this beautiful palm having been occaſioned by a groſs error, it muſt neceſſarily be changed; and *Guváca* ſhould be ſubſtituted in its place. The inſpiſſated juice of the MIMOSA *C'hadira* being vulgarly known by the name of *Cat'h*, that vulgar name has been changed by *Europeans* into *Catechu*; and becauſe it is chewed with thin ſlices of the *Udvéga*, or *Areca*-nut, a ſpecies of this palm has been diſtinguiſhed by the ſame ridiculous corruption.

كتاب
شكرستان
در نحوي زبان پارسي
تصنيف
يونس اوكسفردي

A

GRAMMAR

OF THE

PERSIAN LANGUAGE.

چو عندليب فصاحت فروشد اي حافظ
تو قدر او بسخن گفتن دري بشكن

THE

PREFACE.

THE Perſian language is rich, melodious, and elegant; it has been ſpoken for many ages by the greateſt princes in the politeſt courts of Aſia; and a number of admirable works have been written in it by hiſtorians, philoſophers, and poets, who found it capable of expreſſing with equal advantage the moſt beautiful and the moſt elevated ſentiments.

It muſt ſeem ſtrange, therefore, that the ſtudy of this language ſhould be ſo little cultivated at a time when a taſte for general and diffuſive learning ſeems univerſally to prevail; and that the fine productions of a celebrated nation ſhould remain in manuſcript upon the ſhelves of our publick libraries, without a ſingle admirer who might open their treaſures to his countrymen, and diſplay their beauties to the light; but if we conſider the ſubject with a proper attention, we ſhall diſcover a variety of cauſes which have concurred to obſtruct the progreſs of Eaſtern literature.

Some men never heard of the Aſiatick writings, and others will not be convinced that there is any thing valuable in them; ſome pretend to be buſy, and others are really idle; ſome deteſt the Perſians, becauſe they believe in Mahomed, and others deſpiſe their language, becauſe they do not underſtand it: we all love to excuſe, or to conceal, our

ignorance, and are ſeldom willing to allow any excellence beyond the limits of our own attainments: like the ſavages, who thought that the ſun roſe and ſet for them alone, and could not imagine that the waves, which ſurrounded their iſland, left coral and pearls upon any other ſhore.

Another obvious reaſon for the neglect of the Perſian language is the great ſcarcity of books, which are neceſſary to be read before it can be perfectly learned, the greater part of them are preſerved in the different muſeums and libraries of Europe, where they are ſhewn more as objects of curioſity than as ſources of information; and are admired, like the characters on a Chineſe ſcreen, more for their gay colours than for their meaning.

Thus, while the excellent writings of Greece and Rome are ſtudied by every man of a liberal education, and diffuſe a general refinement through our part of the world, the works of the Perſians, a nation equally diſtinguiſhed in ancient hiſtory, are either wholly unknown to us, or conſidered as entirely deſtitute of taſte and invention.

But if this branch of literature has met with ſo many obſtructions from the ignorant, it has, certainly, been checked in it progreſs by the learned themſelves; moſt of whom have confined their ſtudy to the minute reſearches of verbal criticiſm; like men who diſcover a precious mine, but inſtead of ſearching for the rich ore, or for gems, amuſe themſelves with collecting ſmooth pebbles and pieces of cryſtal. Others miſtook reading for learning, which ought to be carefully diſtinguiſhed by every man of ſenſe, and were ſatisfied with running over a great number of manuſcripts in a ſuperficial manner, without condeſcending to be ſtopped by their difficulty, or to dwell upon their beauty and elegance. The reſt have left nothing more behind them than

than grammars and dictionaries; and though they deſerve the praiſes due to unwearied pains and induſtry, yet they would, perhaps, have gained a more ſhining reputation, if they had contributed to beautify and enlighten the vaſt temple of learning, inſtead of ſpending their lives in adorning only its porticos and avenues.

There is nothing which has tended more to bring polite letters into diſcredit, than the total inſenſibility of commentators and criticks to the beauties of the authors whom they profeſs to illuſtrate: few of them ſeem to have received the ſmalleſt pleaſure from the moſt elegant compoſitions, unleſs they found ſome miſtake of a tranſcriber to be corrected, or ſome eſtabliſhed reading to be changed, ſome obſcure expreſſion to be explained, or ſome clear paſſage to be made obſcure by their notes.

It is a circumſtance equally unfortunate, that men of the moſt refined taſte and the brighteſt parts are apt to look upon a cloſe application to the ſtudy of languages as inconſiſtent with their ſpirit and genius: ſo that the ſtate of letters ſeems to be divided into two claſſes, men of learning who have no taſte, and men of taſte who have no learning.

M. de Voltaire, who excels all writers of his age and country in the elegance of his ſtyle, and the wonderful variety of his talents, acknowledges the beauty of the Perſian images and ſentiments, and has verſified a very fine paſſage from Sadi, whom he compares to Petrarch: if that extraordinary man had added a knowledge of the Aſiatick languages to his other acquiſitions, we ſhould by this time have ſeen the poems and hiſtories of Perſia in an European dreſs, and any other recommendation of them would have been unneceſſary.

But

But there is yet another cauſe which has operated more ſtrongly than any before mentioned towards preventing the riſe of oriental literature; I mean the ſmall encouragement which the princes and nobles of Europe have given to men of letters. It is an indiſputable truth, that learning will always flouriſh moſt where the ampleſt rewards are propoſed to the induſtry of the learned; and that the moſt ſhining periods in the annals of literature are the reigns of wiſe and liberal princes, who know that fine writers are the oracles of the world, from whoſe teſtimony every king, ſtateſman, and hero muſt expect the cenſure or approbation of poſterity. In the old ſtates of Greece the higheſt honours were given to poets, philoſophers, and orators; and a ſingle city (as an eminent writer * obſerves) in the memory of one man, produced more numerous and ſplendid monuments of human genius than moſt other nations have afforded in a courſe of ages.

The liberality of the Ptolemies in Egypt drew a number of learned men and poets to their court, whoſe works remain to the preſent age the models of taſte and elegance; and the writers, whom Auguſtus protected, brought their compoſition to a degree of perfection, which the language of mortals cannot ſurpaſs. Whilſt all the nations of Europe were covered with the deepeſt ſhade of ignorance, the Califs in Aſia encouraged the Mahomedans to improve their talents, and cultivate the fine arts; and even the Turkiſh Sultan, who drove the Greeks from Conſtantinople, was a patron of literary merit, and was himſelf an elegant poet. The illuſtrious family of Medici invited to Florence the learned men whom the Turks had driven from their country, and a general light ſucceeded the gloom which ignorance and ſuperſtition had ſpread through the weſtern world. But that light has not continued to ſhine with equal ſplendour; and though ſome ſlight efforts have been made to

* Aſcham.

reſtore

reſtore it, yet it ſeems to have been gradually decaying for the laſt century: it grows very faint in Italy; it ſeems wholly extinguiſhed in France; and whatever ſparks of it remain in other countries are confined to the cloſets of humble and modeſt men, and are not general enough to have their proper influence.

The nobles of our days conſider learning as a ſubordinate acquiſition, which would not be conſiſtent with the dignity of their fortunes, and ſhould be left to thoſe who toil in a lower ſphere of life: but they do not reflect on the many advantages which the ſtudy of polite letters would give, peculiarly to perſons of eminent rank and high employments; who, inſtead of relieving their fatigues by a ſeries of unmanly pleaſures, or uſeleſs diverſions, might ſpend their leiſure in improving their knowledge, and in converſing with the great ſtateſmen, orators, and philoſophers of antiquity.

If learning in general has met with ſo little encouragement, ſtill leſs can be expected for that branch of it, which lies ſo far removed from the common path, and which the greater part of mankind have hitherto conſidered as incapable of yielding either entertainment or inſtruction: if pains and want be the lot of a ſcholar, the life of an orientaliſt muſt certainly be attended with peculiar hardſhips. Gentius, who publiſhed a beautiful Perſian work called *The Bed of Roſes*, with an uſeful but inelegant tranſlation, lived obſcurely in Holland, and died in miſery. Hyde, who might have contributed greatly towards the progreſs of eaſtern learning, formed a number of expenſive projects with that view, but had not the ſupport and aſſiſtance which they deſerved and required. The labours of Meninſki immortalized and ruined him: his dictionary of the Aſiatick languages is, perhaps, the moſt laborious compilation that was ever undertaken by any ſingle man; but he complains in his preface that his patrimony was exhauſted by the great expence of employing

ploying and ſupporting a number of writers and printers, and of raiſing a new preſs for the oriental characters. M. d'Herbelot, indeed, received the moſt ſplendid reward of his induſtry: he was invited to Italy by Ferdinand II. duke of Tuſcany, who entertained him with that ſtriking munificence which always diſtinguiſhed the race of the Medici: after the death of Ferdinand, the illuſtrious Colbert recalled him to Paris, where he enjoyed the fruits of his labour, and ſpent the remainder of his days in an honourable and eaſy retirement. But this is a rare example: the other princes of Europe have not imitated the duke of Tuſcany; and Chriſtian VII. was reſerved to be the protector of the eaſtern muſes in the preſent age.

Since the literature of Aſia was ſo much neglected, and the cauſes of that neglect were ſo various, we could not have expected that any ſlight power would rouze the nations of Europe from their inattention to it; and they would, perhaps, have perſiſted in deſpiſing it, if they had not been animated by the moſt powerful incentive that can influence the mind of man: intereſt was the magick wand which brought them all within one circle; intereſt was the charm which gave the languages of the Eaſt a real and ſolid importance. By one of thoſe revolutions, which no human prudence could have foreſeen, the Perſian language found its way into India; that rich and celebrated empire, which, by the flouriſhing ſtate of our commerce, has been the ſource of incredible wealth to the merchants of Europe. A variety of cauſes, which need not be mentioned here, gave the Engliſh nation a moſt extenſive power in that kingdom: our India company began to take under their protection the princes of the country, by whoſe protection they gained their firſt ſettlement; a number of important affairs were to be tranſacted in peace and war between nations equally jealous of one another, who had not the common inſtrument of conveying their ſentiments; the ſervants of the company received letters which they could not read,

and

and were ambitious of gaining titles of which they could not comprehend the meaning; it was found highly dangerous to employ the natives as interpreters, upon whoſe fidelity they could not depend; and it was at laſt diſcovered, that they muſt apply themſelves to the ſtudy of the Perſian language, in which all the letters from the Indian princes were written. A few men of parts and taſte, who reſided in Bengal, have ſince amuſed themſelves with the literature of the Eaſt, and have ſpent their leiſure in reading the poems and hiſtories of Perſia; but they found a reaſon in every page to regret their ignorance of the Arabick language, without which their knowledge muſt be very circumſcribed and imperfect. The languages of Aſia will now, perhaps, be ſtudied with uncommon ardour; they are known to be uſeful, and will ſoon be found inſtructive and entertaining; the valuable manuſcripts that enrich our publick libraries will be in a few years elegantly printed; the manners and ſentiments of the eaſtern nations will be perfectly known; and the limits of our knowledge will be no leſs extended than the bounds of our empire.

It was with a view to facilitate the progreſs of this branch of literature, that I reduced to order the following inſtructions for the Perſian language, which I had collected ſeveral years ago; but I would not preſent my grammar to the publick till I had conſiderably enlarged and improved it: I have, therefore, endeavoured to lay down the cleareſt and moſt accurate rules, which I have illuſtrated by ſelect examples from the moſt elegant writers; I have carefully compared my work with every compoſition of the ſame nature that has fallen into my hands; and though on ſo general a ſubject I muſt have made ſeveral obſervations which are common to all, yet I flatter myſelf that my own remarks, the diſpoſition of the whole book, and the paſſages quoted in it, will ſufficiently diſtinguiſh it as an original production. Though I am not conſcious that there are any eſſential miſtakes or omiſſions in it, yet

I am

I am ſenſible that it falls very ſhort of perfection, which ſeems to withdraw itſelf from the purſuit of mortals, in proportion to their endeavours of attaining it; like the taliſman in the Arabian tales, which a bird carried from tree to tree as often as its purſuer approached it. But it has been my chief care to avoid all the harſh and affected terms of art which render moſt didactick works ſo tedious and unpleaſant, and which only perplex the learner, without giving him any real knowledge: I have even refrained from making any enquiries into general grammar, or from entering into thoſe ſubjects which have already been ſo elegantly diſcuſſed by the moſt judicious philoſopher*, the moſt learned divine †, and the moſt laborious ſcholar of the preſent age ‡.

It was my firſt deſign to prefix to the grammar a hiſtory of the Perſian language from the time of Xenophon to our days, and to have added a copious praxis of tales and poems extracted from the claſſical writers of Perſia; but as thoſe additions would have delayed the publication of the grammar, which was principally wanted, I thought it adviſable to reſerve them for a ſeparate volume, which the publick may expect in the courſe of the enſuing winter. I have made a large collection of materials for a general hiſtory of Aſia, and for an account of the geography, philoſophy, and literature of the eaſtern nations, all which I propoſe to arrange in order, if my more ſolid and more important ſtudies will allow me any intervals of leiſure §.

I cannot forbear acknowledging in this place the ſignal marks of kindneſs and attention, which I have received from many learned and

* See Hermes.

† A ſhort Introduction to Engliſh Grammar.

‡ The grammar prefixed to the Dictionary of the Engliſh Language.

§ See the *Hiſtory of the Perſian Language*, a *Deſcription of Aſia*, and a *Short Hiſtory of Perſia*, publiſhed with my *Life of Nader Shah* in the year 1773.

noble

noble perſons; but General Carnac has obliged me the moſt ſenſibly of them, by ſupplying me with a valuable collection of Perſian manuſcripts on every branch of eaſtern learning, from which many of the beſt examples in the following grammar are extracted. A very learned Profeſſor* at Oxford has promoted my ſtudies with that candour and benevolence which ſo eminently diſtinguiſh him; and many excellent men that are the principal ornaments of that univerſity have conferred the higheſt favours on me, of which I ſhall ever retain a grateful ſenſe: but I take a ſingular pleaſure in confeſſing that I am indebted to a foreign nobleman † for the little knowledge which I have happened to acquire of the Perſian language; and that my zeal for the poetry and philology of the Aſiaticks was owing to his converſation, and to the agreeable correſpondence with which he ſtill honours me.

Before I conclude this Preface it will be proper to add a few remarks upon the method of learning the Perſian language, and upon the advantages which the learner may expect from it. When the ſtudent can read the characters with fluency, and has learned the true pronunciation of every letter from the mouth of a native, let him peruſe the grammar with attention, and commit to memory the regular inflexions of the nouns and verbs: he needs not burden his mind with thoſe that deviate from the common form, as they will be inſenſibly learned in a ſhort courſe of reading. By this time he will find a dictionary neceſſary, and I hope he will believe me, when I aſſert from a long experience, that, whoever poſſeſſes the admirable work of Meninſki, will have no occaſion for any other dictionary of the Perſian tongue. He may proceed by the help of this work to analyſe the paſſages quoted in the grammar, and to examine in what manner they illuſtrate the rules; in the mean time he muſt not neglect to converſe with his living inſtructor, and to

* Dr. Hunt. † Baron Reviski.

learn from him the phraſes of common diſcourſe, and the names of viſible objects, which he will ſoon imprint on his memory, if he will take the trouble to look for them in the dictionary: and here I muſt caution him againſt condemning a work as defective, becauſe he cannot find in it every word which he hears; for ſounds in general are caught imperfectly by the ear, and many words are ſpelled and pronounced very differently.

The firſt book that I would recommend to him is the Guliſtan or *Bed of Roſes*, a work which is highly eſteemed in the Eaſt, and of which there are ſeveral tranſlations in the languages of Europe: the manuſcripts of this book are very common; and by comparing them with the printed edition of Gentius, he will ſoon learn the beautiful flowing hand uſed in Perſia, which conſiſts of bold ſtrokes and flouriſhes, and cannot be imitated by our types. It will then be a proper time for him to read ſome ſhort and eaſy chapter in this work, and to tranſlate it into his native language with the utmoſt exactneſs; let him then lay aſide the original, and after a proper interval let him turn the ſame chapter back into Perſian by the aſſiſtance of the grammar and dictionary; let him afterwards compare his ſecond tranſlation with the original, and correct its faults according to that model. This is the exerciſe ſo often recommended by the old rhetoricians, by which a ſtudent will gradually acquire the ſtyle and manner of any author, whom he deſires to imitate, and by which almoſt any language may be learned in ſix months with eaſe and pleaſure. When he can expreſs his ſentiments in Perſian with tolerable facility, I would adviſe him to read ſome elegant hiſtory or poem with an intelligent native, who will explain to him in common words the refined expreſſions that occur in reading, and will point out the beauties of learned alluſions and local images. The moſt excellent book in the language is, in my opinion, the collection of tales and fables called *Anvah Soheili* by Auſſein Vaéz, ſurnamed Caſhefi,

who

who took the celebrated work of Bidpai or Pilpay for his text, and has compriſed all the wiſdom of the eaſtern nations in fourteen beautiful chapters. At ſome leiſure hour he may deſire his Munſhi or writer to tranſcribe a ſection from the Guliſtan, or a fable of Caſhefi, in the common broken hand uſed in India, which he will learn perfectly in a few days by comparing all its turns and contractions with the more regular hands of the Arabs and Perſians: he muſt not be diſcouraged by the difficulty of reading the Indian letters, for the characters are in reality the ſame with thoſe in which our books are printed, and are only rendered difficult by the frequent omiſſion of the diacritical points, and the want of regularity in the poſition of the words: but we all know that we are often at a loſs to read letters which we receive in our native tongue; and it has been proved that a man who has a perfect knowledge of any language, may, with a proper attention, decypher a letter in that idiom, though it be written in characters which he has never ſeen before, and of which he has no alphabet.

In ſhort, I am perſuaded, that whoever will ſtudy the Perſian language according to my plan, will in leſs than a year be able to tranſlate and to anſwer any letter from an Indian prince, and to converſe with the natives of India, not only with fluency, but with elegance. But if he deſires to diſtinguiſh himſelf as an eminent tranſlator, and to underſtand not only the general purport of a compoſition, but even the graces and ornaments of it, he muſt neceſſarily learn the Arabick tongue, which is blended with the Perſian in ſo ſingular a manner, that one period often contains both languages, wholly diſtinct from each other in expreſſion and idiom, but perfectly united in ſenſe and conſtruction. This muſt appear ſtrange to an European reader; but he may form ſome idea of this uncommon mixture, when he is told that the two Aſiatick languages are not always mixed like the words of Roman and Saxon origin in this period, "The true law is right reaſon, conformable to the nature of

"things;

" things; which calls us to duty by commanding, deters us from ſin by " forbidding *;" but as we may ſuppoſe the Latin and Engliſh to be connected in the following ſentence, " *The true* lex *is* recta ratio, *con-* " *formable* naturæ, *which by commanding* vocet ad officium, *by forbidding* " à fraude deterreat."

A knowledge of theſe two languages will be attended with a variety of advantages to thoſe who acquire it: the Hebrew, Chaldaick, Syriack, and Ethiopean tongues are dialects of the Arabick, and bear as near a reſemblance to it as the Ionick to the Attick Greek; the jargon of Indoſtan, very improperly called the language of the Moors, contains ſo great a number of Perſian words, that I was able with very little difficulty to read the fables of Pilpai which are tranſlated into that idiom: the Turkiſh contains ten Arabick or Perſian words for one originally Scythian, by which it has been ſo refined, that the modern kings of Perſia were fond of ſpeaking it in their courts: in ſhort, there is ſcarce a country in Aſia or Africa, from the ſource of the Nile to the wall of China, in which a man who underſtands Arabick, Perſian, and Turkiſh, may not travel with ſatisfaction, or tranſact the moſt important affairs with advantage and ſecurity.

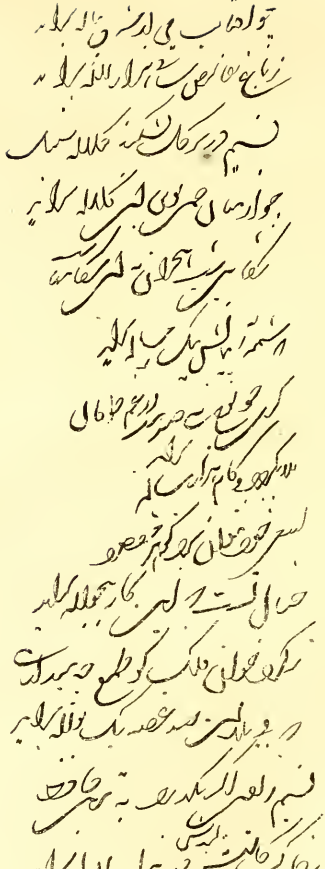
As to the literature of Aſia, it will not, perhaps, be eſſentially uſeful to the greater part of mankind, who have neither leiſure nor inclination to cultivate ſo extenſive a branch of learning; but the civil and natural hiſtory of ſuch mighty empires as India, Perſia, Arabia, and Tartary, cannot fail of delighting thoſe who love to view the great picture of the univerſe, or to learn by what degrees the moſt obſcure ſtates have riſen to glory, and the moſt flouriſhing kingdoms have ſunk to decay; the philoſopher will conſider thoſe works as highly valuable, by which he may trace

* See Middleton's Life of Cicero, vol. III. p. 351.

the

the human mind in all its various appearances, from the rudeſt to the moſt cultivated ſtate: and the man of taſte will undoubtedly be pleaſed to unlock the ſtores of native genius, and to gather the flowers of unreſtrained and luxuriant fancy *.

* My profeſſional ſtudies having wholly engaged my attention, and induced me not only to abandon oriental literature, but even to efface, as far as poſſible, the very traces of it from my memory, I committed the conduct and reviſal of this edition of my Grammar, and the compoſition of the Index to Mr. Richardſon, in whoſe ſkill I have a perfect confidence, and from whoſe application to the eaſtern languages, I have hopes that the learned world will reap no ſmall advantage.



كتاب
شكرستان
در نحوي زبان پارسي

A

GRAMMAR

OF THE

PERSIAN LANGUAGE.

OF LETTERS.

THE learner is ſuppoſed to be acquainted with the common terms of grammar, and to know that the Perſians write their characters from the right hand to the left.

There are thirty-two Perſian letters.

	IV.	III.	II.	I.	
	FINALS.		INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Alif.	ـا	ا	ـا	ا	A.
Ba.	ـب	ب	ـبـ	بـ	B.
Pa.	ـپ	پ	ـپـ	پـ	P.
Ta.	ـت	ت	ـتـ	تـ	T.
Sa.	ـث	ث	ـثـ	ثـ	S.
Jim.	ـج	ج	ـجـ	جـ	J.

Chim.

	IV. Finals. Connected.	III. Finals. Unconnected.	II. Initials and Medials. Connected.	I. Initials and Medials. Unconnected.	
Chim.	ﭽ	ﭼ	ﭽ	ﭼ	Ch.
Hha.	ﺢ	ﺤ	ﺤ	ﺤ	Hh.
Kha.	ﺦ	ﺨ	ﺨ	ﺨ	Kh.
Dal.	ﺪ	ﺪ	ﺪ	ﺪ	D.
Zal.	ﺬ	ﺬ	ﺬ	ﺬ	Z.
Ra.	ﺮ	ﺮ	ﺮ	ﺮ	R.
Za.	ﺰ	ﺰ	ﺰ	ﺰ	Z.
Zha.	ﮋ	ﮋ	ﮋ	ﮋ	Zh.
Sin.	ﺲ	ﺳ	ﺳ	ﺳ	S.
Shin.	ﺶ	ﺷ	ﺷ	ﺷ	Sh.
Sfad.	ﺺ	ﺻ	ﺻ	ﺻ	Sf.
Zzad.	ﺾ	ﺿ	ﺿ	ﺿ	Zz.
Ta.	ﻂ	ﻃ	ﻃ	ﻃ	T.
Zza.	ﻆ	ﻇ	ﻇ	ﻇ	Zz.
Ain.	ﻊ	ﻋ	ﻋ	ﻋ	A.
Gain.	ﻎ	ﻏ	ﻏ	ﻏ	G.
Fa.	ﻒ	ﻓ	ﻓ	ﻓ	F.
Kaf.	ﻖ	ﻗ	ﻗ	ﻗ	K.
Caf.	ﻚ ﻛ	ﻛ	ﻛ	ﻛ or ک	K.
Gaf.	ﮓ ﮕ	ﮔ	ﮔ	ﮔ	G.
Lam.	ﻞ	ﻟ	ﻟ	ﻟ	L.
Mim.	ﻢ	ﻣ	ﻣ	ﻣ	M.
Nun.	ﻦ	ﻧ	ﻧ	ﻧ	N.
Vau.	ﻮ	ﻮ	ﻮ	ﻮ	V.
Ha.	ﻪ	ﻫ	ﻫ	ﻫ	H.
Ya.	ﻲ	ﻳ	ﻳ	ﻳ	Y.
Lam-alif	ﻼ	ﻻ	ﻼ	ﻻ	

The

The ſecond and fourth columns of theſe letters from the right hand are uſed only when they are connected with a preceding letter; as محمد Mohammed. Every letter ſhould be connected with that which follows it, except theſe ſeven; ا alif, د dal, ذ zal, ر ra, ز za, ژ zha, and و vau, which are never joined to the following letter, as will appear from the words برگ berk *a leaf*, داوري daveri *a dominion*.

Though the perfect pronounciation of theſe letters can be learned only from the mouth of a Perſian or an Indian, yet it will be proper to add a few obſervations upon the moſt remarkable of them.

OF CONSONANTS.

It will be needleſs to ſay much of the three firſt conſonants ب پ ت ſince their ſound is exactly the ſame as our *b*, *p*, and *t*, in the words *bar*, *peer*, and *too*, which would be written in Perſian بار پير and تو.

ث

This letter, which the Arabs pronounce like a *th*, has in Perſian the ſame ſound with a س or *s*, as ابو ليث Abu Leis, a proper name. It might, therefore, have been rejected from the Perſian alphabet without any inconvenience; but it is uſeful in ſhowing the origin of words, as it is ſeldom, or never, uſed in any that are not Arabick. The ſame may be obſerved of the following letters, ح ص ض ط ظ ع غ ق which rarely occur in words originally Perſian.

ج and چ

The firſt of theſe letters anſwers to our ſoft *g* in *gem*, which a Perſian would write چم or to our *j* in *jar* جار: the ſecond of them چ ſounds exactly like our *ch* in the words *cherry*, *cheek*; as چرکس Chirkés *Circaſſia*.

ح

ح is a very ſtrong aſpirate, and may be expreſſed in our characters by a double *h*, as حال hhál *a condition*.

خ

خ is formed in the throat, and has a ſound like the German *ch*; but the Perſians pronounce it leſs harſhly than the Arabs, and give it the ſound of *c* before *a*, *o*, or *u* in the Tuſcan dialect, as خان chan *a lord*, which a Florentine would pronounce like *can*. This is the word ſo variouſly and ſo erroneouſly written by the Europeans. The ſovereign lord of Tartary is neither the *cham*, as our travellers call him, nor the *han*, as Voltaire will have it, but the خان khán, or cán, with an aſpirate on the firſt letter.

د

د anſwers exactly to our *d* in *deer* دیر.

ذ

This letter, which the Arabs pronounce *dh*, has in Perſian the ſound of ز *z*, and is often confounded with it; thus they write گذشتن and گزشتن

گزشتن guzeſhten *to paſs:* It is ſeldom uſed but in Arabick words; though it ſometimes occurs in words purely Perſian, as اذربیجان Azarbiján *the province of Media*, ſo called from اذر azar, an old word for *fire*, becauſe the adorers of fire, if we believe the Aſiatick hiſtorians, firſt built their temples in that province.

ر

ر and the three liquids ن م ل are pronounced exactly like our *r*, *l*, *m*, *n*; as ارام arám *reſt*, لاله láleh *a tulip*, مار már *a ſerpent*, نان nán *bread*. But ن before a ب has the ſound of *m*, as کنبد kumbed *a tower*, عنبر amber *ambergris*.

ز

ز has the ſound of our *z*, as لالهزار lalehzár *a bed of tulips*.

ژ

This letter has the ſound of our *ſ* in the words *pleaſure*, *treaſure*; and correſponds preciſely with the ſoft *g* of the French in *gens*, or their *j* in *jour*. It may be expreſſed in our characters by *zh*, as ژاله zháleh *dew*; for it has the ſame relation to ز which *ſh* has to *s*.

س and ش

س and ش are our *s* and *ſh*, as سلیم شاه Selim ſháh *king Selim*.

ظ ط ض ص

Theſe four letters are pronounced by the Arabs in a manner peculiar to themſelves; but in Perſian they are confounded with other letters.

ص differs little from س as صدّر Saddar *the name of a Perſian book*; and ط has nearly the ſame ſound with ت as عطر otr *eſſence*; a word often uſed in Engliſh, ſince our connection with India, to denote the precious perfume called *otter of roſes*. The word is Arabick, as the letters ع and ط ſufficiently prove. ض and ظ differ very little from ز; but they are pronounced more forcibly, and may be expreſſed by *zz*, as نظامي Nezzámi *the name of a poet*; خضر Khezzár *the name of a prophet in* the *eaſtern romances*.

ع and غ

Theſe two letters are extremely harſh in the pronunciation of the Arabs. The ſound of ع, ſays Meninſki, *eſt vox vituli matrem vocantis*; but in Perſian it is a ſort of vowel, and anſwers generally to our broad *a*, as عرب Arab *the Arabians*; عين áin *a fountain*. Sometimes it has a ſound like our *o*, as in the word before-mentioned, عطر otr *perfume*. As to غ it is commonly pronounced in Perſia like our hard *gh* in the word *ghoſt*, as غلام gholám *a boy, a ſervant*.

ف

ف has the ſound of *f* in *fall*, as فال *an omen*.

ك and ق

ق is another harſh Arabick letter, but in Perſian it is often confounded with ك, which has the ſound of our *k*, as كرمان Kermán *the province of Carmania*; قاف Kaf *a fabulous mountain in the Oriental tales*.

گ

When ك has three points above it, the Perſians give it the ſound of *g* in the word *gay*, as گلستان guliſtán *a bed of roſes*; but theſe points are very ſeldom written in the Perſian manuſcripts; ſo that the diſtinction between ک *k* and گ *g* can be learned only by uſe: thus they often write گلاب *roſe-water*, and pronounce it gulab.

ن م ل

See the remark on ر Theſe letters are the liquids *l*, *m*, *n*, *r*.

ھ

ھ is a ſlight aſpiration, and is often redundant, as بهار behár *the ſpring*, which is pronounced almoſt like beár; هرات Herat *a city in the province of Coraſan*, which the Greeks call Aria: ھ therefore is the *h* of the French in *honnête*, whence came our *honeſt* without an aſpiration. At the end of a word it frequently ſounds like a vowel, as که ke, which has the ſame ſenſe and pronunciation as the Italian *che* which.

OF VOWELS.

The long vowels are ا و ي and may be pronounced as *a*, *o*, *ee*, in the words *call*, *ſtole*, *feed*; as خان khán *a lord*, اورا ora *to him*, نیز neez *alſo*; but the ſhort vowels are expreſſed by ſmall marks, two of which are placed above the letter, and one below it, as بَ as ba or be, بِ be or bi, بُ bo or bu; thus,

اَگَرْ اَنْ تُرْكِ شِيرَازِي بَدَسْت اَرَد دِلِ مَارَا
بَخَالِ هِنْدُويَش بَخْشَم سَمَرْقَنْد وُ بُخَارَارَا

Egher

Egher ân turki Shirázi bedeſt âred dili mára
Bekháli hinduiſh bakſhem Samarcand u Bokhárára.

The mark ◌ٗ placed above a conſonant ſhows that the ſyllable ends with it, as سَمَرْقَنْدِي Sa-mar-can-di *a native of Samarcand*; the firſt of which ſyllables is ſhort, the ſecond and third long by poſition, and the laſt long by nature: but this belongs to the proſody. Theſe ſhort vowels are very ſeldom written in the Perſian books; and the other orthographical marks are likewiſe uſually ſuppreſſed except Medda ~, Hamza ◌ٔ, and Teſhdid ◌ّ; the two firſt of which are moſt common.

Medda above an ا gives it a very broad ſound, as آن aun: Hamza ſupplies the place of ي in words that end in ہ; it therefore ſometimes repreſents the article, as نامهٔ nameï *a book*, or denotes the former of two ſubſtantives, as نافهٔ مشک náfeï muſhk *a bag of muſk*; or, laſtly, it marks the ſecond perſon ſingular in the compound preterite of a verb, as داده dádéï, which would regularly be داده‌ای dádeh i *thou haſt given*. Teſhdid ſhews a conſonant to be doubled, as طرّه turreh *a lock of hair*.

The omiſſion of the ſhort vowels will at firſt perplex the ſtudent; ſince many words that are compounded of the ſame conſonants, have different ſenſes according to the difference of the vowels omitted: but until he has learned the exact pronunciation of every word from a native, he may give every ſhort vowel a kind of obſcure ſound very common in Engliſh, as in the words *ſun*, *bird*, *mother*, which a Mahometan would write without any vowel, *ſn*, *brd*, *mthr*; thus the Perſian word بد bd may be pronounced like our *bud*.

Vau

Vau و and Ya ي are often uſed as conſonants, like our *v* and *y*; thus, وان Van *a town in Armenia*; جوان juvan *juvenis, giovane*, young; يمن Yemen, that province of Arabia which we call *the happy*; خدايار Khodayár, a proper name ſignifying *the friend of God.* و before ا often loſes its ſound, as خوان khán *a table.*

I would not adviſe the learner to ſtudy the parts of ſpeech until he can read the Perſian characters with tolerable fluency; which he will ſoon be able to do, if he will ſpend a few hours in writing a page or two of Perſian in Engliſh letters, and reſtoring them after a ſhort interval to their proper characters by the help of the alphabet. I ſhall cloſe this ſection with a piece of Perſian poetry written both in the Aſiatick and European characters: it is an ode by the poet Hafiz, the firſt couplet of which has been already quoted; and a tranſlation of it ſhall be inſerted in its proper place.

بده ساقي مي باقي كه در جنّت نخواهي يافت
كنار آب رکناباد وگلگشت مصلّارا

Bedéh ſákée meï bákée ke der jennet nekháhi yaft,
Kunári âbi rucnabád va gulghſhéti muſellára.

فغان کین لولیان شوخ شیرینکار شهرآشوب
چنان بردند صبر از دل که ترکان خوان یغمارا

Fugán keïn lulián ſhokhi ſhiringári ſhehrâſhob
Chunán berdendi ſabr az dil ke turkan khani yagmára.

ز عشق ناتمام ما جمال یار مستغنیست
بآب و رنگ و خال و خطّ چه حاجت روي زیبارا

Ze eſhki nátemámi má jemáli yári muſtagniſt
Beâb u reng u khál u khatt che hájet ruyi zibára.

حدیث از مطرب و مي گو و راز دهر کمتر جو
که کس نکشود و نکشاید بحکمت این معمّارا

Hadís az mutreb u mei gú va rázi dehri kemter jú
Ke kes nekſhud u nekſhaied behikmet ein moammára.

من از آن حسن روزافزون که یوسف داشت دانستم
که عشق از پردهٔ عصمت برون ارد زلیخارا

Men az ân huſni ruzafzún ke yuſuf daſhti daneſtem
Ke eſhk ez perdéï iſmet berún ared zuleikhára.

نصیحت گوش کن جانا که از جان دوستتر دارند
جوانان سعادتمند پند پیر دانارا

Nasíhet góſhi kun jána ke az jân doſtiter darend
Juvánáni ſaádetmendi pendi péeri danára

بدم گفتي و خرسندم عفاك الله نکو گفتی
جواب تلخ میزیبد لب لعل شکرخوارا

Bedem

Bedem gufti va khurſendem afák alla neku gufti
Juvabi telkhi mizeibed lebi lâli ſhekerkhára.

غزل گفتي و درّ سفتي بيا و خوش بخوان حافظ
كه بر نظم تو افشاند فلك عقد ثريارا

Gazel gufti va durr ſufti beá va khoſh bukhán Hafiz
Ke ber názmi to affháned felek ikdi ſuriára.

In this ſpecimen of Perſian writing the learner will obſerve a few combinations of letters, which he muſt by no means forget; as لا lamelif, compounded of ل *l* and ا *a*, in the word مصلّا moſella: but the moſt uſual combinations are formed with ح ج چ خ which have the ſingular property of cauſing all the preceding letters to riſe above the line, as بخارا nakchéer, نخچير nakhára, تصحيح tas-héeh. The letters that precede م *m* are alſo ſometimes raiſed.

The Arabick characters, like thoſe of the Europeans, are written in a variety of different hands; but the moſt common of them are the نسخي Niſkhi, the تعليق Tâlik, or *hanging*, and the شكسته Shekeſteh, or *broken*. Our books are printed in the Niſkhi hand, and all Arabick manuſcripts, as well as moſt Perſian and Turkiſh hiſtories, are written in it; but the Perſians write their poetical works in the Tâlik, which anſwers to the moſt elegant of our Italick hands. As to the Shekeſteh, it is very irregular and inelegant, and is chiefly uſed by the idle Indians, who will not take time to form their letters perfectly, or even to inſert the diacritical points; but this hand, however difficult

and barbarous, muſt be learned by all men of buſineſs in India, as the letters from the princes of the country are ſeldom written in any other manner. A ſpecimen of theſe different forms of writing is engraved, and inſerted at the end of this Grammar.

OF NOUNS; AND FIRST, OF GENDERS.

The reader will ſoon perceive with pleaſure a great reſemblance between the Perſian and Engliſh languages, in the facility and ſimplicity of their form and conſtruction: the former, as well as the latter, has no difference of termination to mark the gender, either in ſubſtantives or adjectives: all inanimate things are neuter, and animals of different ſexes either have different names, as پسر puſer *a boy*, کنیز keneez *a girl*, or are diſtinguiſhed by the words نر ner *male*, and ماده madé *female*; as شیر نر ſheeri ner *a lion*, شیر ماده ſheeri madé *a lioneſs*.

Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having ه added to it, as معشوق maſhuk *a friend*, amicus, معشوقه maſhúka *a miſtreſs*, amica, as in this verſe:

کل در بر و مي بر کف و معشوقه بکامست

Flowers are in my boſom, wine in my hand; and my miſtreſs yields to my deſire.

But in general, when the Perſians adopt an Arabick noun of the feminine gender, they make it neuter, and change the final ه into ت; thus نعمة nimet

nimet *a benefit* is written نعمت: and almoſt all the Perſian nouns ending in ت, which are very numerous, are borrowed from the Arabs.

OF CASES.

The Perſian ſubſtantives, like ours, have but one variation of caſe, which is formed by adding the ſyllable را to the nominative in both numbers; and anſwers often to the dative, but generally to the accuſative caſe in other languages; as,

Nominative, پسر puſer *a child.*

Dative and Acc. پسررا puſerra *to a child* or *the child.*

When the accuſative is uſed indefinitely, the ſyllable را is omitted, as گل چیدن gul chíden *to gather a flower*, that is, *any flower*; but when the noun is definite or limited, that ſyllable is added to it, as گلرا چید gulra chíd *he gathered the flower*, that is, *the particular flower*. There is no genitive caſe in Perſian, but when two ſubſtantives of different meanings come together, a keſra or ſhort *e* (ِ) is added in reading to the former of them, and the latter remains unaltered, مشکِ ختن *the muſk of Tartary*, which muſt be read muſhke Khoten. The ſame rule muſt be obſerved before a pronoun poſſeſſive; as پسرِ من puſere men *my child:* and before an adjective; as شمشیرِ تابناک ſhemſhire tabnak *a bright ſcymitar*. If the firſt word ends in ا or و the letter ي is affixed to it; as پاشا paſha *a baſha*, پاشاي موصل paſháï Mouſel *the baſha of Mouſel.* میوها mivaha *fruits*, میوهاي شیرین mivaháï ſhireen *ſweet fruits:* if nouns ending in ه come before other nouns or adjectives, the mark Hamza ء is added to them, as چشمهٔ حیوان cheſhméï heyván *the fountain of life.*

The

The other caſes are expreſſed for the moſt part, as in our language, by particles placed before the nominative, as

Vocative, اي پسر ai puſer *O child.*
Ablative, از پسر az puſer *from a child.*

The poets, indeed, often form a vocative caſe by adding ا to the nominative, as ساقيا ſakia *O cup-bearer,* شاها ſhaha *O king*; thus Sadi uſes بلبلا bulbula as the vocative of بلبل bulbul *a nightingale.*

بلبلا مژدهٔ بهار بیار
خبر بد ببوم باز بکذار

Bring, O nightingale, the tidings of ſpring; leave all unpleaſant news to the owl.

In ſome old compoſitions the particle مر mer is prefixed to the accuſative caſe; as مر اورا دیدم mer ora deedem *I ſaw him*; but this is either obſolete or inelegant, and is ſeldom uſed by the moderns.

The reader, who has been uſed to the inflexions of European languages, will, perhaps, be pleaſed to ſee an example of Perſian nouns, as they anſwer to the caſes in Latin:

گل gul *a roſe,* roſa.

	Singular.	Plural.
Nom.	گل *a roſe,* roſa.	گلها *roſes,* roſæ.

Gen.

Gen.	گل *of a roſe*, roſæ.	گلها	*of roſes*, roſarum.
Dat.	گلرا *to a roſe*, roſæ.	گلهارا	*to roſes*, roſis.
Acc.	گلرا *the roſe*, roſam.	گلهارا	the *roſes*, roſas.
Voc.	ای گل *O roſe*, ô roſa. Poet. گلا	ای گلها	*O roſes*, ô roſæ.
Abl.	از گل *from a roſe*, roſâ.	از گلها	*from roſes*, roſis.

بلبل bulbul *a nightingale.*

Singular.

Nom. and Gen. بلبل *a nightingale.*
Dat. and Acc. بلبلرا *to a nightingale.*
Voc. ای بلبل (Poet بلبلا) *O nightingale.*
Abl. از بلبل *from a nightingale.*

Plural.

Nom. and Gen. بلبلان *nightingales.*
Dat. and Acc. بلبلانرا *to nightingales.*
Voc. ای بلبلان *O nightingales.*
Abl. از بلبلان *from nightingales.*

ساقي بيار باده كه آمد زمان گل
تا بشكنيم توبه دگر در ميان گل
حافظ وصال گل طلبي همچو بلبلان
جان كن فداي خاك ره باغبان گل

Boy, bring the wine, for the ſeaſon of the roſe approaches; let us again break

break our vows of repentance in the midſt of the roſes. O Hafiz, thou deſireſt, like the nightingales, the preſence of the roſe: let thy very ſoul be a ranſom for the earth where the keeper of the roſe-garden walks!

I ſhall in this manner quote a few Perſian couplets, as examples of the principal rules in this grammar: ſuch quotations will give ſome variety to a ſubject naturally barren and unpleaſant; will ſerve as a ſpecimen of the oriental ſtyle; and will be more eaſily retained in the memory than rules delivered in mere proſe.

OF THE ARTICLE.

Our article *a* is ſupplied in Perſian by adding the letter ي to a noun, which reſtrains it to the ſingular number; as گلي guli *a ſingle roſe*;

رفتم بباغ صبحدمي تا چينم گلي
آمد بگوش ناگهم آواز بلبلي

One morning I went into the garden to gather *a* roſe, when on a ſudden the voice of *a* nightingale ſtruck my ear.

Without this termination گل gul would ſignify *roſes* or *flowers* collectively, as

مي خواه و گل فشان کن

Call for wine, and ſcatter flowers around.

When

When a noun ends in ه the idea of unity is expreſſed by the mark Hamza, as چشمهٔ cheſhmeï *a ſingle fountain.*

OF NUMBERS.

From the two examples in a preceding ſection it appears that the Perſian plural is formed by adding ان or ها to the ſingular: but theſe terminations are not, as in many languages, wholly arbitrary; on the contrary they are regulated with the utmoſt preciſion. The names of animals form their plural in ان, as

گرگ gurk *a wolf.*	گرگان gurkan *wolves.*
پلنگ pelenk *a tyger.*	پلنگان pelenkan *tygers.*

but words which ſignify things without life make their plurals by the addition of the ſyllable ها, as

بال bal *a wing.*	بلها balha *wings.*
ساحل ſahil *a ſhore.*	ساحلها ſahilha *ſhores.*

Both theſe plurals occur in the following elegant diſtich.

شب تاریک و بیم موج وگردابی چنین هایل
کجا دانند حال ما سبکباران ساحلها

The night is dark; the fear of the waves oppreſs us, and the whirlpool is dreadful! How ſhould thoſe, who bear light burdens on the ſhores, know the miſery of our ſituation?

There

There are, however, a few exceptions to theſe rules: the names of animals ſometimes make their plurals in ها as well as in ان, as شتر ſhütür *a camel*, شترها ſhütürha and شتران ſhütüran *camels*; and on the other ſide the names of things ſometimes have plurals in ان, as لب leb *a lip*, لبان leban *lips*.

Names of perſons ending in ا or و form their plurals in یان, as دانا dana *a learned man*, دانایان danayan *learned men*; and thoſe that end in ه are made plural by changing the laſt letter into گان, as پچه peché *an infant*, پچگان pechégan *infants*; and ſometimes by adding گان as a ſeparate ſyllable; thus, فرشته feriſhte *an angel*, فرشته گان feriſhte gan *angels*.

If the name of a thing ends in ه, the final letter is abſorbed in the plural before the ſyllable ها, as خانه khané *a houſe*, khanha *houſes*.

In ſome modern Perſian books, as the Life of Nader Shah and others, the plural often ends in ات or in جات if the ſingular has a final ه.

Sing.	Plur.
نوازش nüwaziſh *a favour*.	نوازشات nüwaziſhat *favours*.
قلعة kalat *a caſtle*.	قلعجات kalajat *caſtles*.

But theſe muſt be conſidered as barbarous, and are a proof that the late dreadful commotions which have ruined the empire of the Perſians, have begun to deſtroy even the beautiful ſimplicity of their language.

It muſt not be omitted, that the Arabick ſubſtantives frequently have two ſorts of plurals, one formed according to the analogy of the Perſian nouns, and another after the irregular manner of the Arabians; as عيب aib *a vice*, عيبها aibha and عوايب avaîb *vices*; قلعه kalah *a caſtle*, قلعها

قلعها kalaha and قلاع kalaa *caſtles*; نايب nayib *a viceroy*, plur. نواب navâb, which our countrymen have miſtaken for the ſingular number, and ſay very improperly *a nabob*. This is one argument out of a great number to prove the impoſſibility of learning the Perſian language accurately without a moderate knowledge of the Arabick; and if the learner will follow my advice, he will peruſe with attention the Arabick grammar of Erpenius* before he attempts to tranſlate a Perſian manuſcript.

OF ADJECTIVES.

The Perſian adjectives admit of no variation, but in the degrees of compariſon. The poſitive is made comparative by adding to it تر, and ſuperlative by adding ترين, as

خوب khub *fair*, خوبتر khubter *fairer*, خوبترين khubterin *faireſt*.

Our *than* after a comparative is expreſſed by the prepoſition از az, as

بياض روي تو روشنتر از رخ روز
سواد زلف تو تاريكتر از ظلمت داج

The brightneſs of thy face is more ſplendid than the cheek of day; the blackneſs of thy locks is darker than the hue of night.

* There are two fine editions of this grammar, the firſt publiſhed by the very learned Golius, and the ſecond by the late Albert Schultens; both theſe Orientaliſts have added a number of Arabick odes and elegies, which they have explained in excellent notes: but theſe editions are ſcarce, and Meninſki has inſerted in his grammar the ſubſtance of Erpenius, with many new remarks.

ماه نیکوست و لي روي تو زیباتر ازوست
سرو دلجوست ولي قدّ تو دلجوتر ازوست

The moon is bright, but thy face is brighter than it; the cypreſs is graceful, but thy ſhape is more graceful than the cypreſs.

An adjective is ſometimes uſed ſubſtantively, and forms its plural like a noun, as حکیمان hhakiman *the wiſe*; if it be a compounded adjective, the ſyllables ان and را denoting the plural number and the oblique caſe, are placed at the end of it, as صاحبدل ſahibdil *an honeſt man*; oblique صاحبدلرا ſahibdilra; plural صاحبدلان ſahibdilan, oblique صاحبدلانرا ſahibdilanra; as

فرو مانند پري رویان زآن عارض
خجل گشتند سمن بویان زآن گاگل

The damſels with faces like angels are dejected at the ſight of that cheek; the nymphs with the fragrance of jeſſamine are filled with envy when they view thoſe curls.

OF PRONOUNS.

The perſonal pronouns are theſe which follow;

من men *I.*

Sing. من men *I.*	Oblique, مرا merá *me.*
Plur. ما ma *we.*	مارا mára *us.*

تو

تو to *Thou.*

Sing. تو to *thou*	Obl. ترا tura *thee.*
Plur. شما ſhumá *you* or *ye.*	شمارا ſhumará *you.*

او ه *He.*

Sing. او ه *he, ſhe,* or *it.*	Obl. اورا óra *him, her,* or *it.*
Plur. ایشان iſhán *they.*	ایشانرا iſhánra *them.*

The poets often uſe شان for ایشان, as

همیرفتم و کوفتم مغز شان
تهي کردم از پیکر نغز شان

I went, and bruiſed their helmets; I disfigured their beautiful faces.

After a prepoſition او is often changed into وي or و or اوي oë, as

چون شاه جهاندار بنهود روي
زمینرا ببوسید و شد پیش اوي

When the king of the world ſhowed his face, the general kiſſed the ground, and advanced before him. *Ferduſi.*

Sometimes after the prepoſition ب *in,* the letter د is inſerted to prevent the hiatus, as بدو bedo for باو beö *in it*; the ſame may be obſerved of بدان bedân for بآن bëân *in that,* بدین bedeen for بآین *in this.**

* In the ſame manner and from the ſame motive the old Romans added a *d* to many words followed by a vowel; thus Horace, if we adopt the reading of Muretus, uſes *tibid* for *tibi.*

Omne crede diem *tibid* illuxiſſe ſupremum.

The

The poſſeſſives are the ſame with the perſonals, and are diſtinguiſhed by being added to their ſubſtantives; as

Sing. دل من dili men *my heart.*
دل تو dili to *thy heart.*
دل او or وي dili o *his* or *her heart.*

Plur. دلهاي ما dilhaï ma *our hearts.*
دلهاي شما dilhaï ſhuma *your hearts.*
Poet. تان
دلهاي ايشان dilhaï iſhân *their hearts.*
Poet. شان

They are often expreſſed in the ſingular number by theſe final letters م em, ت et, and ش eſh, and after an ا or ه by ام am, ات at, and اش aſh: but after nouns ending in ا elif or و vau the letter ي ya is inſerted before the finals م ت ش; as

دلم dilem *my heart.*
دلت dilet *thy heart.*
دلش dileſh *his* or *her heart.*
جامهٔ ام jámeï am *my robe.*
جامهٔ ات jámeï at *thy robe.*
جامهٔ اش jámeï aſh *his* or *her robe.*
مويم mûïm *my hair.*
مويت mûït *thy hair.*
مويش mûïſh *his* or *her hair.*

In

In poetry, and ſometimes in proſe, the oblique caſes of the perſonal pronouns are alſo expreſſed by م ت and ش, as

خوشا شيراز و وضع بي مثالش
خداوندا نگهدار از زوالش

Joy be to Shiraz and it charming borders! O heaven, preſerve *it* from decay.

Theſe oblique caſes are joined to any word in the ſentence which the poet finds convenient; thus in the couplet juſt quoted the pronoun ش *it* is added to زوال; ſo in the following diſtich, ت the dative of تو *thou*, is placed after the conjunction گر gher *if*.

بهي سجاده رنگين كن گرت پير مغان گويد
كه سالك بيخبر نبود زراه و رسم منزلها

Tinge the ſacred carpet with wine, if the maſter of the feaſt orders *thee*; for he that travels is not ignorant of the ways and manners of banquet-houſes.

Our reciprocal pronouns *own* and *ſelf* are expreſſed in Perſian by the following words, which are applicable to all perſons and ſexes; as

Nom. خود or خودش	Oblique, خودرا
خويش or خويشتن	خويشتن‌را
or خوي	

thus

thus we may uſe

من خود *myſelf.*	ما خود *ourſelves.*
تو خود *thyſelf.*	شما خود *yourſelves.*
او خود *his* or *herſelf.*	ایشان خود *themſelves.**

خود is alſo joined like the Latin *ipſe* to every perſon of a verb, as

Sing.	Plur.
خود آمدم *ipſe veni.*	خود آمدیم *ipſi venimus.*
خود آمدي *ipſe veniſti*	خود آمدید *ipſi veniſtis.*
خود آمد *ipſe venit.*	خود آمدند *ipſi venerunt.*

The word خود ſeems to be redundant in the following beautiful lines of Sadi,

داني چه گفت مرا ان بلبل سحري
تو خود چه آدمي کز عشق بيخبري

Doſt thou know what the early nightingale ſaid to me? "What ſort "of man art thou, that canſt be ignorant of love?"

* I here uſe *his ſelf* and *their ſelves* inſtead of the corrupted words *himſelf* and *themſelves*; in which uſage I am juſtified by the authority of Sidney, and of other writers in the reign of Elizabeth: *ſelf* ſeems to have been originally a noun, and was, perhaps, a ſynonymous word for *ſoul*; according to Locke's definition of it, "*Self* is that conſcious thinking thing, which is ſenſible or conſcious of pleaſure and "pain, capable of happineſs and miſery:" if this obſervation be juſt, the Arabs have exactly the ſame idiom, for their نفس *ſoul,* anſwers preciſely to our *ſelf,* as صبي رمي نفسه في نهر "a boy threw *his ſelf* into a river."

When

When خود is uſed as a pronoun poſſeſſive, it anſwers to the Greek σφέτερος, and ſignifies *my*, *thy*, *our*, *your*, *his* or *her*, and *their*, according to the perſon and number of the principal verb in the ſentence; as in this couplet of Hafiz,

محرم راز دل شيداي خود
كس نمي بينم زخاصّ و عامرا

I ſee no man, either among the nobles or the populace, to whom I can truſt the ſecret of *my* afflicted heart.

The demonſtrative pronouns are the following:

اين *this*.

Sing. اين *this*.	Oblique caſes, اينرا
Plur. اينان *theſe*.	اينانرا
or اينها	or اينهارا

آن *that*.

Sing. آن *that*.	Oblique caſes, آنرا
Plur. آنان *thoſe*.	آنانرا
or آنها	or آنهارا

When اين een is prefixed to a noun, ſo as to form one word, it is frequently changed into ام im, as امشب imſheb *to-night*;

تعالي

تعالي الله چه دولت دارم امشب
كه آمد ناگهان دلدارم امشب

Heaven! how great is my happineſs this night! for this night my beloved is come unexpectedly!

and امروز imrûz *to-day*;

روز عيش وطرب وعيد صيامست امروز
كام دل حاصل وايام بكامست امروز

" This day is a day of mirth, and joy, and the feaſt of ſpring; this day " my heart obtains its deſires, and fortune is favourable."

The words آن and از آن prefixed to pronouns *perſonal*, change them into *poſſeſſives*, and are read with a ſhort vowel, *ani to* or *ez ani to*, i. e. *thine*, as

ماه كنعان من مسند مصر آن تو شد

O my moon of Canaan (O Joſeph) the throne of Egypt is *thine*.

The relatives and interrogatives are ſupplied by the invariable pronouns كه ke and چه che, of which the former uſually relates to perſons, and the latter to things: in the oblique caſes of theſe pronouns the final ه is abſorbed before the ſyllable را, as

Nom.

Nom. كه *who.* Oblique, كرا *whom.*
چه *which.* چرا *which.*

كي and چى are interrogatives, and are very often joined to the verb است, as كيست *who is it?* چيست *what is it?*

يا ربّ آن شاهوش ماه رخ زهره جبين
درّ يكتاي كه و كوهر يكدانه كيست

O heaven! whoſe precious pearl, and whoſe ineſtimable jewel is that royal maid, with a cheek like the moon, and a forehead like Venus?

كدام kudám is alſo an interrogative pronoun, as

ميخواره و سر كشته و رندیم و نظرباز
وانكس كه چنين نيست در اين شهر كدامست

We are fond of wine, wanton, diſſolute, and with rolling eyes; but *who* is there in this city that has not the ſame vices?

Our *ſoever* is expreſſed in Perſian by هر or هران prefixed to the relatives, as

هركه and هرنكه *whoſoever.*
هرچه and هرانچه *whatſoever.*

OF VERBS.

The Perſians have active and neuter verbs like other nations; but many of their verbs have both an active and neuter ſenſe, which can be determined only by the conſtruction. Theſe verbs have properly but one conjugation, and but three changes of tenſe; the imperative, the aoriſt, and the preterite; all the other tenſes being formed by the help of the particles مي and همي, or of the auxiliary verbs هستن or بودن *to be*, and خواستن *to be willing*. The paſſive voice is formed by adding the tenſes of the verb ſubſtantive شدن to the participle preterite of the active; خوانده شد *it was read*. The inflexions of theſe auxiliaries muſt be here exhibited, and muſt be learned by heart, as they will be very uſeful in forming the compound tenſes of the active verbs.

بودن *to be.*

The preſent tenſe of this verb is irregular, but very eaſy, and muſt be carefully remembered, as it is the model for the variations of perſons in all tenſes.

Indicative Mood, Preſent Tenſe.

Sing.	ام *I am.*	Plur.	ايم *we are.*
	اي *thou art.*		ايد *ye are.*
	است *he is.*		اند *they are.*

This

This tenſe joined to nouns, pronouns, or adjectives often coaleſces with them, and loſes the initial ا elif; as with pronouns,

Sing.		Plur.	
منم	*ego ſum.*	مایم	*nos ſumus.*
تویي	*tu es.*	شمایید	*vos eſtis.*
اوست	*ille eſt.*	ایشانند	*illi ſunt.*

With adjectives,

شادم *I am glad.*	شادیم *we are glad.*
شادي *thou art glad.*	شادید *you are glad.*
شادست *he is glad.*	شادند *they are glad.*

The negatives are formed by prefixing نه or ن, as نه ام *I am not*, &c. but نه است is commonly written نیست *there is not*, as

راهیست راه عشق که هیچش کناره نیست
آنجا جز انکه جان بسپارند چاره نیست

" The path of love is a path to which there is no end, in which there " is no remedy for lovers, but to give up their ſouls." *Hafiz.*

Second Preſent from the defective هستن *to be.*

Sing.		Plur.	
هستم	*I am.*	هستیم	*we are.*
هستي	*thou art.*	هستید	*you are.*
هست	*he is.*	هستند	*they are.*

Preterite.

Preterite.

Sing.	Plur.
بودم *I was.*	بوديم *we were.*
بودي *thou waſt.*	بوديد *you were.*
بود *he was.*	بودند *they were.*

Preterite Imperfect.

مي بودم مي بودي مي بود &c.

Compound Preterite.

ام بودهٔ *I have been.*	ايم بودهٔ *we have been.*
اي نودهٔ or ٔبودهٔ *thou haſt been.*	ايد بودهٔ *you have been.*
است بودهٔ *he has been.*	اند بودهٔ *they have been.*

Preterpluperfect.

شدم بودهٔ *I had been.*	شديم بودهٔ *we had been.*
شدي بودهٔ *thou hadſt been.*	شديد بودهٔ *you had been.*
شد بودهٔ *he had been.*	شدند بودهٔ *they had been.*

Future.

خواهم بود *I will be.*	خواهيم بود *we will be.*
خواهي بود *thou wilt be.*	خواهيد بود *you will be.*
خواهد بود *he will be.*	خواهند بود *they will be.*

Imperative.

Imperative.

Sing.	Plur.
	باشيم *let us be.*
باش or بو *be thou.*	باشيد *be ye.*
باشد or بان *let him be.*	باشند *let them be.*

Subjunctive or Aoriſt.

باشم or بوم *I be.*	باشيم or بويم *we be.*
باشي or بوي *thou beeſt.*	باشيد or بويد *you be.*
باشد or بود *he be.*	باشند or بوند *they be.*

Potential.

بودمي *I would be.*	بوديمي *we would be.*
بودي *thou wouldſt be.*	بوديدي *you would be.*
بودي *he would be.*	بودندي *they would be.*

Future Subjunctive.

بوده باشم *I ſhall have been.*	بوده باشيم *we ſhall have been.*
بوده باشي *thou ſhalt have been.*	بوده باشيد *you ſhall have been.*
بوده باشد *he ſhall have been.*	بوده باشند *they ſhall have been.*

Infinitive.

Preſent, بودن by contraction بود *to be.*

Preterite, بوده شدن *to have been.*

Participles.

Participles.

باشا *being.* بوده *been.*

شدن *to be,*
uſed in forming the Paſſive Voice.

Indicative Preſent.

Sing.	Plur.
مي شوم *I am.*	مي شويم *we are.*
مي شوي *thou art.*	مي شويد *you are.*
مي شود *he is.*	مي شوند *they are.*

Preterite.

شدم *I was.*	شديم *we were.*
شدي *thou waſt.*	شديد *you were.*
شد *he was.*	شدند *they were.*

Preterite Imperfect.

مي شدم مي شدي مي شد &c.

Compound Preterite.

شده ام *I have been.*	شده ايم *we have been.*
شده اي or شدهٔ *thou haſt been.*	شده ايد *you have been.*
شده است *he has been.*	شده اند *they have been.*

Preter-

Preterpluperfect.

Sing.	Plur.
شده بودم *I had been.*	شده بوديم *we had been.*
شده بودي *thou hadſt been.*	شده بوديد *you had been.*
شده بود *he had been.*	شده بودند *they had been.*

Future.

خواهم شد *I will be.*	خواهيم شد *we will be.*
خواهي شد *thou wilt be.*	خواهيد شد *you will be.*
خواهد شد *he will be.*	خواهند شد *they will be.*

Imperative.

	شويم *let us be.*
شو *be thou.*	شويد *be ye.*
شود *let him be.*	شوند *let them be.*

Subjunctive, or Aoriſt.

شوم *I be.*	شويم *we be.*
شوي *thou beeſt.*	شويد *you be.*
شود *he be.*	شوند *they be.*

Infinitive.

شدن *to be.*	شده بودن *to have been.*

Participles.

شوا *being.*	شده *having been.*

خواستن

خواستن or خواهيدن *to be willing.*

Aoriſt,

uſed in forming the Compound Future of verbs.

Sing.	خواهم *I will.*	Plur.	خواهيم *we will.*
	خواهي *thou wilt.*		خواهيد *you will.*
	خواهد *he will.*		خواهند *they will.*

The other tenſes are formed like thoſe of the regular verbs.

OF TENSES.

It will here be uſeful to exhibit an analyſis of all the tenſes of a Perſian verb, and to ſhow in what manner they are deduced from the infinitive, which is properly conſidered by the oriental grammarians as the ſpring and fountain of all the moods and tenſes, and which, therefore, is called in Arabick مصدر máſdar or *the ſource.*

All regular infinitives end in يدن, as رسيدن *to arrive,* ناليدن *to grieve,* ترسيدن *to fear.*

The third perſon of the preterite is formed by rejecting ن from the infinitive, رسيد *he arrived,* ناليد *he grieved,* ترسيد *he feared.*

گفتم مگر صبا زچمن رسيد
يا كاروان مشك زراه ختن رسيد

I ſaid, is the zephyr breathing from the garden? or is a caravan of muſk coming from Khoten?

The letter ب prefixed to this tenſe is often redundant, as جامه را ببرد و برفت *he took the mantle, and departed.*

From

From the preterite is formed the imperfect tenſe by prefixing the particles مي or همي, as مي‌رسيد or همي‌رسيد *he was arriving.*

In the third perſons the imperfect tenſe is ſometimes expreſſed by adding ي to the preterite, as ناليدي *he was grieving*, ناليدندي *they were grieving*; this form is very common in proſe, as

بطرب و نشاط مشغول بودندي و نغمهٔ ترانه از زبان چنك و چغانه اشتماع نمودندي

" They were immerſed in pleaſure and delight, and were conſtantly " liſtening to the melody of the lute, and of the cymbal."

The ſame letter ي added to the firſt and third perſons of the paſt tenſe forms the potential mood, as ناليدمي *I might, could, ſhould,* or *would grieve*, ناليديمي *we might, &c. grieve*; ſo Ferduſi in a love-ſong,

شبي در برت گر برآسودمي
سر فخر بر آسمان سودمي

" If I could ſleep one night on thy boſom, I ſhould ſeem to touch the " ſky with my exalted head."

and Hafiz,

آن طرّه كه هر جعدش صد نافهٔ چين ارزد
خوش بودي اگر بودي بويش از خوشخوي

" Thoſe locks, each curl of which is worth a hundred muſk-bags of

" China, would be ſweet indeed if their ſcent proceeded from ſweet-
" neſs of temper."

The participle preterite is formed from the infinitive by changing ن into ه, as رسیده *arrived*, پاشیده *ſprinkled*; from which participle and the auxiliary verbs بودن and شدن are made ſeveral compound tenſes, and the paſſive voice; as پاشیده ام *I have ſprinkled*, پاشیده بودم *I had ſprinkled*, پاشیده باشم *I ſhall have ſprinkled*, پاشیده شدم *I was ſprinkled*.

هم جان بدان دو نرگس جادو سپرده ایم
هم دل بدان دو سنبل‌هندو نهاده ایم

We have given up all our ſouls to thoſe two inchanting narciſſus's (eyes), we have placed all our hearts on thoſe two black hyacinths (locks of hair).

The Perſians are very fond of the participle preterite; and it is very often uſed by their elegant writers to connect the members of a ſentence, and to ſuſpend the ſenſe till the cloſe of a long period: in poetry it ſometimes is uſed like the third perſon preterite of a verb, as in this fine couplet:

فروغ جام و قدح نور ماه پوشیده
عذار مغبچگان راه آفتاب زده

" The brightneſs of the cup and the goblet obſcures the light of the
" moon; the cheeks of the young cup-bearers ſteal the ſplendour of
" the ſun."

In

In the ode from which this couplet is taken every diſtich ends with the word زده for زد *he ſtruck*.

In compoſition the infinitive is contracted by rejecting ن, as خواهم شد *I will be*; ſo Hafiz,

نفس باد صبا مشك فشان خواهد شد
عالم پیر دگر باره جوان خواهد شد

The breath of the weſtern gale will ſoon ſhed muſk around; the old world will again be young.

This ſhort infinitive is likewiſe uſed after imperſonal verbs, as توان کرد *it is poſſible to do*; باید کرد *it is neceſſary to do*; thus Hafiz, the Anacreon of Perſia,

بسعي خود نتوان برد گوهر مقصود
خیال تست که این کار بیحواله برآید

" It is impoſſible to attain the jewel of thy wiſhes by thy own endea-
" vours; it is a vain imagination to think that it will come to thee
" without aſſiſtance."

and the poet quoted in the hiſtory of Cazvini,

روزگار نامه گردار شماست
برآنجا گردار نیکو باید گماشت

" The

" The life of man is a journal, in which he muſt write only good " actions."

The imperative is regularly formed by throwing away the termination يدن from the infinitive, as رس *arrive thou*, from رسيدن *to arrive:* the letter ب is often prefixed to the imperative, as بگو *ſay thou*; بترس *fear thou*; ſo Ferduſi in his noble ſatire againſt a king who had ſlighted him;

ايا شاه محمود كشوركشاي
زمن گر نترسي بترس ازخداي
خيزيدي چرا خاطر تيز من
نترسيدي از تيغ خون ريزمن

O king Mahmud, thou conqueror of regions, if thou feareſt not me, at leaſt *fear* God! why haſt thou inflamed my wrathful temper? doſt thou not dread my blood-dropping ſword?

It muſt be here obſerved, that the negatives نه and ن are changed in the imperative into مه and م, as مپرس *do not aſk*;

درد عشقي كشيده‌ام كه مپرس
زهر هجري چشيده‌ام كه مپرس

" I have felt the pain of love; *aſk not* of whom: I have taſted the " poiſon of abſence; *aſk not* from whom."

Before

Before verbs beginning with ا elif the letters ز مه and ب are changed into ني, مي and بي, as before آر are uſed بيار *bring thou*, ميار *do not bring*;

ساقيا ساغر شراب بيار
يكدو ساغر شراب ناب بيار

"Boy, *bring* a cup of wine; *bring* a few more cups of pure wine."

گو شمع ميارید در اين جمع كه امشب
در مجلس ما ماه رخ دوست تمامست
در مجلس ما عطر ميامیز كه جانرا
هر دم زسر زلف تو خوش‌بوي مشامست

"Say, *bring no* tapers into our aſſembly, for this night the moon of my "beloved's cheek is at its full in our banquet; *ſprinkle no* perfume "in our apartment, for to our minds the fragrance that conſtantly "proceeds from thy locks is ſufficiently pleaſing."

The contracted participle uſed in compound epithets is exactly the ſame with the imperative, as انگيز *excite thou*, عشرت انگيز *mirth-exciting*; افروز *inflame thou*, گيتي افروز *world-inflaming*, *Getiafroſe*, the name of a fairy in the Perſian tales tranſlated by Colonel Dow.

The participles of the preſent tenſe are formed by adding ان, ا or نده to the imperative, as رسان, رسا and رسنده *arriving*; which laſt participle is often uſed for a noun of action, as بازنده *a player*.

From

From the imperative alſo is formed the conjunctive tenſe or aoriſt by adding to it the uſual perſonal termination, as from آي *come thou*, آيم *I may* or *will come*.

چو آفتاب مي از مشرق پياله برآيد
زباغ عارض ساقي هزار لاله برآيد

" When the ſun of the wine ſhall riſe from the eaſt of the cup, a thou-
" ſand tulips will ſpring from the garden of the cup-bearer's cheek."

By this affected, yet lively allegory, the poet only means that " the cup-
" bearer will bluſh when he ſhall preſent the wine to the gueſts."

For the moſt part this form of the Perſian verb, which the gramma-rians properly call the aoriſt, or indefinite tenſe, anſwers to the potential mood of other languages, and is governed by conjunctions as in Latin and Engliſh: this will be ſeen more clearly in the following example taken from the life of Nader Shah;

بر دانايان رموز آگاهي و دقيقه يابان حكمتهاي آلهي واضح است كه در هر عهد و اوان كه اوضاع جهان مختلف و پريشان و چرخ ستمگر بكام ستمكيشان كردد خداوند يكانه كه مدبّر اين كارخانه و مقلّب اوضاع زمانه است از فيض بي منتهاي خود سعادتمندیرا مويّد و درعرصهٔ كيتي مبسوط اليد كند كه بمراهم مراحم و رافت بالتيام جراحات قلوب ستمديدكان پردازد و مذاق تمناي تلخكامان زهر حوادثرا بشهد عدالت شيرين سازد

" It

" It is evident to the diſcerning and intelligent part of mankind, that,
" whenever the affairs of the world are thrown into confuſion, and
" fortune favours the deſires of the unjuſt, the great Diſpoſer of
" events, in the effuſion of his endleſs mercy, ſelects ſome fortunate
" hero, whom he ſupports with his eternal favour: and whom he
" commands to heal with the balm of benevolence the wounds of
" the afflicted, and to ſweeten the bitter draught of their misfortunes
" with the honey of juſtice."

in which period the words کردد kerded, کند kuned, پردازد perdázed, and سازد ſázed, are the aoriſts of کردیدن kerdíden, کردن kerden, پرداختن perdákhten, and ساختن ſakhten, governed by the conjunction که *that*.

The preſent tenſe is formed by prefixing مي or همي to the aoriſt, as میدانم *I know*, میداني *thou knoweſt*, میداند *he knoweth*:

اي باد صبا بکذر آنجا که تو میداني
و احوال دلم بهکو پیدا که تو میداني

O gentle gale, paſs by the place which *thou knoweſt*, and diſcloſe the ſecrets of my heart which *thou knoweſt*.

زین خوش رقم که بر کل رخسار میکشي
خطّ بر صحیفهٔ کل کلزار میکشي

With

With that ſweet hue which *thou beareſt* on the roſe of thy cheek, *thou draweſt* a line over the face of the garden-roſe.

The particles مي and همي are ſometimes joined to the verb, and ſometimes ſeparated from it, according to the pleaſure of the writer, as

بعيش كوش كه تا چشم ميزني برهم
خزان همىرسد و نوبهار مي گذرد

Purſue thy pleaſures eagerly, for while thou canſt cloſe thine eye, the autumn is *approaching*, and the freſh ſeaſon is *paſſing* away.

The letter بـ prefixed to the aoriſt reſtrains it to the future tenſe, as برسم *I will arrive*; thus Nakſhebi in his work called طوطي نامه or *The Tales of a Parrot*, Night 35,

نخشبي جدّ و جهد بايد كرد
چونكه مردم بيار خود برسد
هر كه در كارها كند جهدي
عاقبت بر مراد خود برسد

O Nakſhebi, a man who deſires to enjoy his beloved muſt be active and diligent: whoever labours diligently in his affairs, *will* at laſt *attain* the object of his wiſhes.

After having given this analyſis of the Perſian verb, it will be neceſſary to add a table of the moods and tenſes as they anſwer to thoſe of European languages.

Verb

Verb Active, پرسیدن porsíden *to aſk.*

Indicative Mood, Preſent Tenſe.

Sing.	Plur.
مي پرسم *I aſk.*	مي پرسيم *we aſk.*
مي پرسي *thou aſkeſt.*	مي پرسيد *you aſk.*
مي پرسد *he aſks.*	مي پرسند *they aſk.*

Simple Preterite.

پرسيدم *I aſked.*	پرسيديم *we aſked.*
پرسيدي *thou aſkedſt.*	پرسيديد *you aſked.*
پرسيد *he aſked.*	پرسيدند *they aſked.*

Compound Preterite.

پرسيدهٔ ام *I have aſked.*	پرسيدهٔ ايم *we have aſked.*
پرسيدهٔ اي *thou haſt aſked.* or پرسيدهٔ	پرسيدهٔ ايد *you have aſked.*
پرسيدهٔ است *he has aſked.* or پرسيد است	پرسيدهٔ اند *they have aſked.*

Preterite Imperfect.

مي پرسيدم *I was aſking.*	مي پرسيديم *we were aſking.*
مي پرسيدي *thou waſt aſking.*	مي پرسيديد *you were aſking.*
مي پرسيد *he was aſking.*	مي پرسيدند *they were aſking.*

Preterpluperfect.

Sing.	Plur.
پرسیده بودم *I had asked.*	پرسیده بودیم *we had asked.*
پرسیده بودي *thou hadſt asked.*	پرسیده بودید *you had asked.*
پرسیده بود *he had asked.*	پرسیده بودند *they had asked.*

Firſt Future.

بپرسم *I ſhall ask.*	بپرسیم *we ſhall ask.*
بپرسي *thou ſhalt ask.*	بپرسید *you ſhall ask.*
بپرسد *he ſhall ask.*	بپرسند *they ſhall ask.*

Second Future.

خواهم پرسید *I will ask.*	خواهیم پرسید *we will ask.*
خواهي پرسید *thou wilt ask.*	خواهید پرسید *you will ask.*
خواهد پرسید *he will ask.*	خواهند پرسید *they will ask.*

Imperative.

	پرسیم *let us ask.*
پرس or بپرس *ask thou.*	پرسید *ask you.*
پرسد *let him ask.*	پرسند *let them ask.*

Conjunctive, or Aoriſt.

پرسم *I may ask.*	پرسیم *we may ask.*
پرسي *thou mayſt ask.*	پرسید *you may ask.*
پرسد *he may ask.*	پرسند *they may ask.*

Potential.

Potential.

Sing.	Plur.
پرسيدمي *I might, &c. ask.*	پرسيديمي *we might, &c. ask.*
پرسيدي *thou mightſt ask.*	پرسيديدي *you might ask.*
پرسيدي *he might ask.*	پرسيدندي *they might ask.*

Compound Future.

Sing. پرسيده باشم *I ſhall have asked.*
پرسيده باشي *thou ſhalt have asked.*
پرسيده باشد *he ſhall have asked.*
Plur. پرسيده باشيم *we ſhall have asked.*
پرسيده باشيد *you ſhall have asked.*
پرسيده باشند *they ſhall have asked.*

Infinitive.

Preſent, پرسيدن *to ask*, contracted پرسيد
Preterite, پرسيده بودن *to have asked.*

Participle.

Preſent, پرسان and پرسنده *asking.*
Preterite, پرسيده *asked* or *having asked.*

Paſſive Voice.

Indicative Preſent.

Sing. پرسيده مي شوم *I am asked.*

شوي

Sing. پرسیده مي شوي *thou art asked.*
پرسیده مي شود *he is asked.*
Plur. پرسیده مي شویم *we are asked.*
پرسیده مي شوید *you are asked.*
پرسیده مي شوند *they are asked.*

Preterite.

Sing. پرسیده شدم *I was asked.*
پرسیده شدي *thou waſt asked.*
پرسیده شد *he was asked.*
Plur. پرسیده شدیم *we were asked.*
پرسیده شدید *you were asked.*
پرسیده شدند *they were asked.*

Preterpluperfect.

Sing. پرسیده شده بودم *I had been asked.*
پرسیده شده بودي *thou hadſt been asked.*
پرسیده شده بود *he had been asked.*
Plur. پرسیده شده بودیم *we had been asked.*
پرسیده شده بودید *you had been asked.*
پرسیده شده بودند *they had been asked.*

Aoriſt.

Sing. پرسیده شوم *I may be asked.*
پرسیده شوي *thou mayſt be asked.*
پرسیده شود *he may be asked.*

Plur.

Plur. پرسیده شویم *we may be asked.*
پرسیده شوید *you may be asked.*
پرسیده شوند *they may be asked.*

Second Future.

Sing. پرسیده خواهم شد *I ſhall be asked.*
پرسیده خواهي شد *thou ſhalt be asked.*
پرسیده خواهد شد *he ſhall be asked.*
Plur. پرسیده خواهیم شد *we ſhall be asked.*
پرسیده خواهید شد *you ſhall be asked.*
پرسیده خواهند شد *they ſhall be asked.*

Infinitive.

Preſent, پرسیده شدن *to be asked.*
Preterite, پرسیده شده بودن *to have been asked.*

Negative verbs are formed by prefixing نه or ز to the affirmative in all the tenſes, as

Sing. نمي دانم *I do not know,* neſcio.
نمي داني *thou doſt not know,* neſcis.
نمي داند *he does not know,* neſcit.
Plur. نمي دانیم *we do not know,* neſcimus.
نمي دانید *you do not know,* neſcitis.
نمي دانند *they do not know,* neſciunt.

ندانم

ندانم از چه سبب رنگ آشنای نیست
سهی قدان سیه چشم ماه سیمارا

I know not why the damſels, tall as cypreſſes, with black eyes, bright as the moon, have not the colour of love. *Hafiz.*

OF IRREGULAR VERBS.

In the ancient language of Perſia there were very few or no irregularities: the imperative, which is often irregular in the modern Perſian, was anciently formed from the infinitive by rejecting the termination يدن eeden; for originally all infinitives ended in دن den, till the Arabs introduced their harſh conſonants before that ſyllable, which obliged the Perſians, who always affected a ſweetneſs of pronunciation, to change the old termination of ſome verbs into تن ten, and by degrees the original infinitives grew quite obſolete: yet they ſtill retain the ancient imperatives and the aoriſts which are formed from them. This little irregularity is the only anomalous part of the Perſian language, which, nevertheleſs, far ſurpaſſes in ſimplicity all other languages, ancient or modern, of which I have any knowledge. This remark on the formation of the Perſian imperatives from an obſolete verb, may be uſeful to thoſe who are curious in ancient dialects; as it will enable them to trace out a conſiderable part of the old Perſian language or Pehlevian پهلوي, which has the ſame relation to the modern دري or Perſick, as the Icelandick has to the Daniſh, and the Saxon to the Engliſh; and which was, perhaps, ſpoken in the age of Xenophon. This is the language in which the works of Zeratuſht or Zoroaſter are preſerved,

preſerved, and into which the fables of Bidpai or Pilpai were firſt tranſlated from the Indian: but as we rejected the Saxon alphabet to admit the Roman; ſo the Perſians, when they embraced the religion of Mahomet, adopted the characters in which the Alcoran was written, and incorporated into their language a multitude of Arabick words and phraſes.

The Perſian verbs that form their imperatives, and conſequently their aoriſts, from obſolete infinitives, may be diſtributed into the following claſſes: the old infinitives may be found by adding يدن eeden to the imperatives, and the aoriſts by adding to them the perſonal terminations.

I.

Irregulars that form their imperatives by rejecting تن or دن

Infin.	Imper.	Aoriſt.
آختن *to draw a ſabre*	آخ	آخم
اژدن *to ſow together*	اژ	اژم
آزاردن *to rebuke*	آزار	آزارم
اغوشتن *to embrace*	اغوش	اغوشم
اغیشتن *to cut*	اغیش	اغیشم
افشاردن *to ſpeak idly*	افشار	افشارم
افشاندن *to ſprinkle*	افشان	افشانم
افشردن *to preſs*	افشر	افشرم
افکندن or اوکندن *to throw down*	افکن	افکنم
آکندن *to fill*	آکن	آکنم
		آوردن

Infin.	Imper.	Aorift.
آوردن *to bring*	آر and آور	آرم and آورم
بافتن *to tinge, to weave*	باف	بافم
بردن *to bear*	بر	برم
پروردن *to educate*	پرور	پرورم
پژمردن *to wither*	پژمر	پژمرم
بودن *to be*	بو	بوم
خواندن *to read*	خوان	خوانم
خوردن *to eat*	خور	خورم
راندن *to drive*	ران	رانم
ریستن *to buz*	ریس	ریسم
سپردن *to reſign*	سپر	سپرم
	and سپار	and سپارم
ستردن *to ſhave*	ستر	سترم
شاندن *to comb*	شان	شانم
شکافتن *to cleave*	شکاف	شکافم
شکردن *to hunt*	شکر	شکرم
شمردن *to number*	شمار	شمارم
شنودن *to hear*	شنو	شنوم
غنودن *to ſlumber*	غنو	غنوم
فسردن *to freeze*	فسر	فسرم
فشردن / افشردن for *to preſs*	فشار and فشر	فشارم and فشرم
فکندن / افکندن for *to throw*	فکن	فکنم
گزاردن *to perform*	گزار	گزارم

کستردن

Infin.	Imper.	Aorift.
کستردن *to ſtrow*	کستر	کسترم
کشتن *to kill*	کش	کشم
کشفتن *to ſcatter*	کشوف	کشوفم
لاندن *to move*	لان	لانم
ماندن *to remain*	مان	مانم
نشاندن *to fix*	نشان	نشانم
هیشتن and هشتن *to lay down*	هیش	هیشم

II.

Irregulars that change و into اي

آزمودن *to try*	آزماي	آزمايم
آسودن *to reſt*	آساي	آسايم
افزودن or فزودن *to increaſe*	فزاي or افزاي	فزايم or افزايم
آلودن *to defile*	آلاي	آلايم

The participle of this verb, uſed in compound adjectives, is آلود, as خواب آلود *ſleepy, drowned in ſleep.*

اندودن *to beſmear*	انداي	اندايم
پالودن *to ſtrain*	پالاي	پالايم
پیمودن *to meaſure*	پیماي	پیمايم
زدودن *to poliſh*	زداي	زدايم
ستودن *to praiſe*	ستاي	ستايم

Infin.	Imper.	Aorift.
سودن *to ſtroke*	ساي	سايم
فرمودن *to command*	فرماي	فرمايم
نمودن *to ſhow*	نماي	نمايم
كشودن and كشادن *to open*	كشاي	كشايم

III.

Irregulars that change ف into ب or و

آشوفتن or آشفتن *to diſturb*	آشوب	آشويم
تافتن *to inflame*	تاب	تابم
دريافتن *to underſtand*	درياب	دريابم
سفتن *to bore*	سنب	سنبم

This imperative is very anomalous.

شتافتن *to haſten*	شتاب	شتابم
شكفتن *to bloſſom*	شكيب	شكيبم
فريفتن *to deceive*	فريب	فريبم
كوفتن *to ſmite*	كوب	كوبم
نهفتن *to lie hid*	نهبن	

I have never met with this ſtrange imperative.

يافتن *to find*	ياب	يابم
رفتن *to go*	رو	روم
كافتن *to dig*	كاو	كاوم

شكفتن

Infin.	Imper.	Aoriſt.
گفتن *to ſay*	گو	گویم
	and گوي	
شنفتن *to hear*	شنو	شنوم

IV.

Irregulars that change خ into ز, س or ش

افراختن *to exalt*	افراز	افرازم
افروختن *to inflame*	افروز	افروزم
آموختن *to learn*	آموز	آموزم
آمیختن *to mix*	آمیز	آمیزم
انداختن *to throw*	انداز	اندازم
اندوختن *to gain*	اندوز	اندوزم
انگیختن *to excite*	انگیز	انگیزم
آویختن *to hang*	آویز	آویزم
باختن *to play*	باز	بازم
پرداختن *to finiſh*	پرداز	پردازم
پرهیختن *to beware*	پرهیز	پرهیزم
پختن *to boil*	پز	پزم
بیختن *to ſift*	بیز	بیزم
پیختن *to take captive*	پیز	پیزم
تاختن *to twiſt*	تاز	تازم
توختن *to collect*	توز	توزم
ریختن *to pour*	ریز	ریزم
ساختن *to prepare*	ساز	سازم
		سپوختن

Infin.	Imper.	Aoriſt.
سپوختن *to prick*	سپوز	سپوزم
سوختن *to burn*	سوز	سوزم
گداختن *to melt*	گداز	گدازم
گریختن *to flee*	گریز	گریزم
نواختن *to ſoothe*	نواز	نوازم
شناختن *to underſtand*	شناس	شناسم
فروختن *to ſell*	فروش	فروشم

V.

Irregulars that change ش into ر

انباشتن *to fill*	انبار	انبارم
انکاشتن *to think*	انکار	انکارم
اوباشتن *to ſwallow*	اوبار	اوبارم
برداشتن *to raiſe*	بردار	بردارم
پنداشتن *to ſuppoſe*	پندار	پندارم
داشتن *to have*	دار	دارم
گذاشتن or گذشتن *to leave, paſs*	گذر and گذار	گذرم and گذارم
گماشتن *to looſe, diſmiſs*	گمار	گمارم

VI.

Irregulars that reject س

اجستن *to plant*	اج	اجم
آراستن *to adorn*	آراي	آرايم
بایستن *to be neceſſary*	باي	بایم
		پایستن

Infin.	Imper.	Aoriſt.
پایستن *to accept*	پاي	پایم
پیراستن *to deck*	پیراي	پیرایم
جستن *to ſeek*	جوي	جویم
دانستن *to know*	دان	دانم
رستن *to grow*	روي	رویم
زستن *to live*	زي	زیم
شستن *to waſh*	شوي	شویم
گریستن *to weep*	گري	گریم
مانستن *to reſemble*	مان	مانم
نگرستن *to view*	نگر	نگرم

VII.

Irregulars in ین

آفریدن *to create*	آفرین	آفرینم
چیدن *to gather*	چین	چینم
دیدن *to ſee*	بین	بینم
گزیدن *to chooſe*	گزین	گزینم

VIII.

Irregulars in یر that reject ف

پذیرفتن *to accept*	پذیر	پذیرم
گرفتن *to take*	گیر	گیرم

IX.

IX.

Irregulars that change س into ه

Infin.	Imper.	Aorift.
جستن *to leap*	جه	جهم
رستن *to be delivered*	ره	رهم
خواستن *to be willing*	خواه	خواهم
کاستن *to leſſen*	کاه	کاهم

X.

Irregulars that change س into ن or ند

برنشستن *to aſcend*	برنشين	برنشينم
بستن *to bind*	بند	بندم
پيوستن *to join*	پيوند	پيوندم
شکستن *to break*	شکن	شکنم
نشاستن *to cauſe to ſit down*	نشان	نشانم
نشستن *to ſit down*	نشين	نشينم

XI.

Irregulars that add ي

زادن *to be born*	زاي	زايم
کادن *to careſs*	کاي	کايم
کشادن *to open*	کشاي	کشايم

XII.

XII.

Irregulars that reject ادن

Infin.	Imper.	Aoriſt.
افتادن *to fall*	افت	افتم
ایستادن *to ſtand*	ایست	ایستم
فرستادن *to ſend*	فرست	فرستم
نهادن *to place*	نه	نهم

XIII.

Irregulars not reducible to any claſs.

آمادن *to prepare*	آماز	آمازم
آمدن *to come*	آي	آیم
بودن *to be*	باش	باشم
خاستن *to riſe*	خیز	خیزم
دادن *to give*	ده	دهم
زدن *to ſtrike*	زن	زنم
ستدن and ستاشتن *to take*	ستان	ستانم
سرشتن *to mix*	سریش	سریشم
کردن *to do*	کن	کنم
کشستن and گسیختن *to break*	گسیل	گسیلم
کندن *to rot*	کند	کندم
مردن *to die*	میر	میرم
نیشتن and نوشتن *to write*	نویس	نویسم

Example

Example of an irregular verb.

يافتن yáften *to find.* Contracted infinitive يافت

Preſent Tenſe.

Sing.	Plur.
مي يابم *I find.*	مي يابيم *we find.*
مي يابي *thou findeſt.*	مي يابيد *you find.*
مي يابد *he finds.*	مي يابند *they find.*

Preterite.

يافتم *I found.*	يافتيم *we found.*
يافتي *thou foundeſt.*	يافتيد *you found.*
يافت *he found.*	يافتند *they found.*

Future, or Aoriſt.

يابم *I ſhall* or *may find.*	يابيم *we ſhall* or *may find.*
يابي *thou ſhalt* or *mayſt find.*	يابيد *you ſhall* or *may find.*
يابد *he ſhall* or *may find.*	يابند *they ſhall* or *may find.*

Imperative.

باب or بياب *find thou.*	يابيد *find you.*

Participles.

Preſent, يابا or باب *finding.*

Preterite, يافته *having found.*

آن

آن به که زصبر رخ نتابم
باشد که مراد دل بیابم

It is better for me not to turn my face from patience; it may happen that I may find what my heart desires.

The contracted participles, as it has been before observed, are of great use in the composition of words, as عشرت انگیز *mirth-exciting*, from عشرت which in Arabick signifies *mirth*, and the participle of انگیختن *to excite*: but of these elegant compounds I shall speak at large in the next section.

OF THE COMPOSITION

AND

DERIVATION OF WORDS.

ONE of the chief beauties of the Persian language is the frequent use of compound adjectives; in the variety and elegance of which it surpasses not only the German and English, but even the Greek. These compounds may be multiplied without end according to the pleasure and taste of the writer; they are formed either by a noun and the contracted participle, as دل فریب or دلفریب *heart-alluring*, or by prefixing an adjective to a noun, as خوشبوي *sweet-smelling*; or, lastly, by placing one substantive before another, as گلعذار *rose-cheeked*.

Since one of the nouns in a compound word is often borrowed from the Arabick, a man who wiſhes to read the Perſian books with ſatiſfaction, ought to have a competent knowledge of both languages. I ſhall ſubjoin a liſt of the moſt elegant compounds that I can recollect; but I muſt expreſs moſt of them in Engliſh by circumlocutions; for though we have ſome compound epithets which give a grace to our poetry, yet in general the genius of our language ſeems averſe to them. Thus آهو چشم from آهو *a fawn*, and چشم *an eye*, a Perſian epithet, which anſwers to the Greek ἐλικῶπις, ſeems very harſh in Engliſh, if we tranſlate it *fawn-eyed*; Lady Wortley Montague's tranſlation * *ſtag-eyed* is not much better, and conveys a different idea from what the eaſtern poets mean to expreſs by this epithet.

Adjectives compounded of nouns and participles.

گل افشان gul efſhân *ſhedding flowers.*
درّ افشان durr efſhân *ſprinkling pearls.*
گوهر افشان goher efſhân *ſcattering gems.*
تیغ افشان teeg efſhân *brandiſhing a ſcymitar.*
خون افشان khôn efſhân *dropping blood.*
دل آزار dil azâr *afflicting the heart.*
جان آزار jân azâr *wounding the ſoul.*
تاب افکن tâb efkén *darting flames.*
بیخ افکن beekh efkén *tearing up roots.*
سنگ افکن ſeng efkén *caſting ſtones.*
کوه افکن côh efkén *throwing down mountains.*

* See her Letters from Conſtantinople.

مرد افکن merd efkén *overthrowing heroes.*

عنبر آگین amber âghéen *full of ambergris.*

سرور آگین ſurûr aghéen *full of pleaſures.*

مراد آور murâd avér *fulfilling our deſires.*

دل اور dil avér *ſtealing hearts.*

جهان آرا jehán arâ } *adorning the world.*
and عالم آرا alem arâ }

مجلس آرا mejlis arâ *gracing the banquet.*

دل ارا dil arâ *rejoicing the heart.*

دل آرام dil arâm *giving reſt to the heart.*

نبرد آزما nebérd azmâ *experienced in battle.*

روح آسا rûh asâ *appeaſing the ſpirit.*

جان آسا jân asâ *giving reſt to the ſoul.*

خون آلود khon alûd *ſprinkled with blood.*

غبار آلود gubar alûd *covered with duſt.*

خطا آلود khatá alûd *ſtained with crimes.*

روح افزا ruh efzâ *refreſhing the ſpirit.*

بهجت افزا bihjet efzâ *increaſing chearfulneſs.*

شهر اشوب ſhehr aſhôb *diſturbing the city;*
elegantly applied to *beauty*, to which likewiſe the poets give the following epithet,

روز افزون rûz efzûn *increaſing daily.*

سر افراز ſer efrâz *raiſing his head.*

گردن افراز gerden efrâz *exalting his neck.*

عالم افروز alem efrûz } *enlightening the world.*
or جهان افروز jehán efrûz }

گیتي افروز giti efrûz *inflaming the univerſe.*
معرکه افروز mârikeh efrûz *kindling the fight.*
بوستان افروز boſtân efrûz *inflaming the garden:*
a beautiful epithet for the anemone.
دانش آموز dâniſh amûz *ſkilled in ſcience.*
کار آموز kar amûz *expert in affairs.*
مژده آمیز muzhdeh ameés *mixed with joyful tidings.*
This participle آمیز is uſed in a great variety of compounds.
راحت آمیز ráhet ameéz *giving reſt.*
ستم آمیز ſitem ameéz *full of threats.*
شهد آمیز ſhehd ameéz *mixed with honey.*
رنگ آمیز reng ameéz *mixed with colours*, that is, deceitful.
پرتو انداز pertu endáz *darting rays.*
دهشت انداز dehſhet endáz *ſtriking with fear.*
اتش انداز ateſh endáz *caſting out fire.*
تیر اندز teer endáz *ſhooting arrows.*
ظلمت اندوز zulmet endûz *gathering darkneſs*, an epithet of the night.
عبرت اندوز ibret endûz *attracting wonder.*
التفات انگیز iltifât engeéz *exciting reſpect.*
خلوص انگیز khulûs engeéz *promoting ſincerity.*
فتنه انگیز fitne engeéz *raiſing a tumult.*
خجلت انگیز khejlet engeéz *cauſing bluſhes to riſe.*
خفقان انگیز khefekán engeéz *making the heart beat.*
ارشاد انگیز irſhâd engeéz *producing ſafety.*
مردم اوبار merdum ôbár *devouring men.*

جان افرین jân afereén *that created the ſoul.*

دل بر dil ber *a raviſher of hearts.*

سایه پرور ſáyeh pervér *bred in the ſhade,*

an epithet for an ignorant young man who has not ſeen the world.

علما پرور ulema pervér *cheriſhing learned men.*

تن پرور ten pervér *nouriſhing the body.*

عشق باز iſhk báz *ſporting with love.*

پوزش پذیر puziſh pezeér *accepting an excuſe.*

ترانه پرداز turáneh perdáz *compoſing tunes,* a muſician.

سخن پرداز ſekhun perdáz *compoſing ſentences,* an orator.

نقل بند nekil bend *compiling narratives,* an hiſtorian.

عدو بند adu bend *that enſlaves his enemies.*

فتنه بیز fitne beéz *ſpreading ſedition.*

عطر بیز atar beéz *ſhedding perfume.*

نادره پیرا nádereh peerâ *collecting memorable events.*

آسمان پیوند aſomân peyvend *reaching the ſky.*

عالمتاب alem tâb *inflaming the world,* an epithet of the ſun.

دولتجوي deuletjúï *wiſhing proſperity.*

گل چین gul cheen *gathering roſes.*

شکوفه چین ſhukûfeh cheen *cropping flowers.*

سخن چین ſekhun cheen *collecting words,* an informer.

سحر خیز ſeher kheez *riſing in the morning.*

خوشخوان khoſh khân *ſweetly ſinging.*

جهاندار jéhandâr *poſſeſſing the world.*

نکته دان nukteh dân *ſkilful in ſubtleties.*

خرده بین khurdeh been *ſeeing minute objects.*

سخن ران ſekhun rân *lengthening his diſcourſe.*

کامران kamrân *gaining his deſires.*

خون ریز khûn reez *ſhedding blood.*

شکر ریز ſheker reez *dropping ſugar.*

گهر ریز goher reez *ſcattering jewels.*

اشک ریز aſhk reez *ſhedding tears.*

غمزدا ghemzedâ *diſperſing care.*

ظلمت زدا zulmet zedâ *diſpelling darkneſs.*

رهزن rahzén *infeſting the way*, a robber.

سحر ساز ſihr ſâz *preparing inchantments.*

دلستان dilſitân *raviſhing hearts.*

دلسوز dilſûz *inflaming the heart.*

جان شکار jan ſhikâr *a hunter of ſouls.*

عمر شکاف umr ſhikâf *deſtroying life.*

صف شکن ſef ſhikén *breaking the ranks.*

انجم شمار enjúm ſhumâr *equal to the ſtars in number.*

کار شناس kar ſhinâs *ſkilful in buſineſs.*

شکر فروش ſheker furûſh *ſelling ſugar.*

خود فروش khôd furûſh *boaſting of himſelf.*

ناظر فریب nazér fereéb *deceiving the beholder.*

جگر گداز jiger gudâz *melting the heart.*

صمّا گداز ſumma gudâz *diſpelling a calamity.*

ضیا گستر zeyá kuſter *ſpreading light.*

عالمگیر alem geer *ſubduing the world.*

دلکشا dilkuſhâ *rejoicing the heart.*

کشور کشا kiſhver kuſhâ *conquering provinces.*
اورنگ نشین aurung niſheen *ſitting on a throne.*
ویرانه نشین viranéh niſheen *inhabiting a deſert.*
رهنما rehnumâ *ſhowing the way.*
غریب نواز ghereeb nuvâz *kind to ſtrangers.*
بربط نواز berbut nuvâz *tuning a harp.*
کامیاب kâm yâb *that finds what he deſires.*

II.

Words compounded of adjectives and nouns.

خوب روي khob rûyi *with a beautiful face.*
پاکیزه خوي pakeezeh khúi *having pure intentions.*
خوشخوي khoſh khúi *of a ſweet diſpoſition.*
پاکدامن pakdámen *with unblemiſhed virtue.*
خوب آواز khob avâz *with a pleaſing voice.*
خوب رایحه khob rayhe *with a pleaſant ſcent.*
خوش الحان khoſh elhân *with ſweet notes;*

an epithet of the nightingale, as in this elegant diſtich,

رونق عهد شبابست دگر بستانرا
میرسد مژده گل بلبل خوش الحانرا

The brightneſs of youth again returns to the bowers; the roſe ſends joyful tidings to the nightingale with ſweet notes.

خوش رفتار khoſh reftâr *walking gracefully.*
شیرینکار ſhireenkâr *with gentle manners.*
شیرین دهن ſhireen dihen *with a ſweet mouth.*

سیاه

سياه چشم ſiah cheſhm *black-eyed.*

The compounds of this form are very numerous, and may be invented at pleaſure.

III.

Adjectives compounded of two nouns.

Each of theſe epithets is a ſhort ſimile.

پري روي peri ruyi
پري پيكر peri peyker } *with the face of an angel.*

پري رخسار peri rukhsâr *with the cheeks of an angel.*

جمشيد كلاه Gemſhid kulâh *with the diadem of Gemſhia.*

دارا حشمت Dara hiſhmet *with the troops of Darius.*

سيمين ساق ſimeen sâk *with legs like ſilver.*

شكر لب ſheker leb *with lips of ſugar.*

طوطي گفتار tuti guftâr *talking like a parrot.*

غنچه لب guncheh leb *with lips like roſe-buds.*

سمن بوي ſemen bûyi *with the ſcent of jeſſamine.*

سمن بر ſemen ber *with a boſom like jeſſamine.*

گلرخ gulrokh *with cheeks like roſes.*

گلروي gulruyi *with a roſy face.*

مشكبوي muſhk buyi *with the ſcent of muſk.*

ياقوت لب yakût leb *with lips like rubies.*

شير دل ſheer dil *with the heart of a lion.*

When

When we conſider the vaſt number of epithets that may be compounded after theſe three forms, and that thoſe epithets are often uſed for ſubſtantives without a noun being expreſſed, we muſt allow that the Perſian language is the richeſt in the world. Theſe compounds are thought ſo beautiful by the Perſian poets, that they ſometimes fill a diſtich with them, as

ماه روي مشکبوي دلکشي
جان فزاي دلفريبي مهوشي

A damſel with a face like the moon, ſcented like muſk, a raviſher of hearts, delighting the ſoul, ſeducing the ſenſes, beautiful as the full moon.

The particle هم hem *together*, prefixed to nouns, forms another elegant claſs of compounds implying *ſociety* and *intimacy*, as

هماشيان hemâſhiyán *of the ſame neſt.*
هماهنگ hemâheng *of the ſame inclination.*
همبزم hembezm *of the ſame banquet.*
همپيستر hempiſter *lying on the ſame pillow.*
همخوابه hemkhâbeh *ſleeping together.*
همدم hemdem *breathing together*, that is,
very intimately connected.

The particles نا *not*, کم *little*, and بي *without*, are placed before nouns to denote privation, as نا اميد ná umeéd *hopeleſs*, نا شناس ná ſhinâs *ignorant*, نا شکفته ná ſhukûfteh *a roſe not yet blown*; کمبها

kembeha *of little value*, كم عقل kem akil *with little ſenſe*; بي باك bee bâk *fearleſs*, بي امان bee amân *mercileſs:* this particle is often joined to Arabick verbals, as بي تامّل bee támmul *inconſiderate*, بي ترتيب bee terteeb *irregular*.

Example.

بعد ازين نام ترا در هرکجا خواهم نوشت
بي حقيقت بي مروّت بي وفا خواهم نوشت

Henceforth, wherever I write thy name, I will write *falſe*, *unkind*, and *faithleſs*.

Names of agents are generally participles active in نده, as سازنده ſazéndeh *a compoſer*; or they are formed by adding گر ger, گار gár, or بان bân, to a ſubſtantive, as زرگر *a goldſmith*, قلمكار *a writer*, باغبان *a gardener*.

Nouns of action are often the ſame with the third perſon preterite of a verb, as خريد و فروخت *buying and ſelling*, آمد و شد *coming and going*.

Adjectives implying poſſeſſion or plenty are formed by adding to nouns the terminations سار ſár, كين keen, مند mend, ناك nák, وار var or ور ver, as شرمسار *baſhful*, غمكين *ſorrowful*, دانشمند *learned*, زهرناك *venomous*, اميدوار *hopeful*, جانور *having life*.

The Arabick words ذو zu, صاهب ſahyb, and اهل ehl prefixed to nouns form likewiſe adjectives of poſſeſſion, as ذو جلال *majeſtick*, dignitate præditus, صاحب جمال *beautiful*, venuſtate præditus, اهل حكمت *wiſe*,

wife, ſapientiâ præditus. We may here obſerve, that the Indians uſe a great variety of phraſes purely Arabick, ſome as proper names and titles of chiefs and princes, and others as epithets or conſtant adjuncts to ſubſtantives; ſuch are the names شجع الدوله Shujaheddoula, نجم الدوله Nejmeddoula, شمس الدوله Shemſeddoula, سراج الدوله Serájeddoula, which ſignify in Arabick *the force*, *the ſtar*, *the ſun*, *and the lamp of the ſtate*; ſuch alſo is the title which they gave Lord Clive, زبدة الملك Zubdatulmulk *the flower of the kingdom*; in the ſame manner they ſeldom mention the province of بنگاله Bengála without adding, by way of epithet, جنّت البلاد jennetulbelâd *the paradiſe of regions*, an Arabick title given to that province by آورنگ زيب Aurengzeeb.

Some adjectives are formed from nouns by adding ين as آتشين *fiery*, زرين *golden*, زمردين *made of emeralds*.

The termination انه added to ſubſtantives forms adverbs that imply a kind of ſimilitude, as دانايانه *prudently*, *like a prudent man*, مردانه *courageouſly*, *like a man of courage*.

Adjectives of ſimilitude are formed by adding آسا aſa, سا ſa, or وش veſh, to ſubſtantives, as عنبر آسا amber aſa *like ambergris*, مشك آسا *like muſk*, جنّت آسا *like paradiſe*; سحر سا *like magick*; غنچه وش *like a roſe-bud*, قمر وش or مهوش *like the moon*.

Some adjectives and adverbs are formed by nouns doubled with the letter ا elif between them, as لبالب *up to the brim*, سراسر *from the beginning to the end*, رنگارنگ or گوناگون *many-coloured*.

Example.

Example.

روضة ماءٍ نهرها سلسال
دوحة سجع طيرها موزون
آن پر از لالهاي رنگارنك
واين پر از ميوهاي گوناگون

A garden, in which were the cleareſt rivulets, an orchard in which the notes of the birds were melodious; the one was full of *many-coloured* tulips, the other full of fruits *with various hues.*

The two firſt lines of this tetraſtich are in pure Arabick.

The termination فام fám, as well as گون goon, denotes colour, as گلفام or گلگون *roſe-coloured*, زمردفام *emerald-coloured.*

From the compounds above mentioned, or any other adjectives, compounded or ſimple, may be formed abſtract ſubſtantives by adding ي, as

شرمسار *baſhful*,	شرمساري *baſhfulneſs.*
دانشمند *learned*,	دانشمندي *learning.*
سياه *black*,	سياهي *blackneſs.*

If the adjective end in ه the abſtract is made by changing ه into كي, as بيكانه *new*, بيكانكي *novelty.*

Other abſtracts are made either by adding ار to the third perſon of the paſt tenſe, as ديدار *ſight*, گفتار *ſpeech*, رفتار *motion*; or by adding

ش

ش to the contracted participle, as اسایش *reſt*, ستایش *praiſe*, ازمایش *temptation*.

The letter ا elif added to ſome adjectives makes them abſtract nouns, as گرم *warm*, گرما *warmth*.

Nouns denoting the place of any thing are formed by the terminations استان iſtán, دان dán, زار zár, گاه gah, or جا já, as

نگارستان negariſtán * *a gallery of pictures.*
بهارستان behâriſtân *the manſion of the ſpring.*
گلستان guliſtân *a bower of roſes.*
شکردان ſhekerdân
or شکرستان ſhekeriſtân } *a cheſt of ſugar.*
سنبلستان ſumbuliſtân *a garden of hyacinths.*
شیرستان ſheeriſtân *the country of lions.*
جنستان ginniſtân *fairy-land.*
گلزار gulzár *a bed of roſes.*
لالهزار lalehzár *a border of tulips.*
عبادتگاه ibádetgáh *a place of worſhip.*
خواب جا khab já *the place of ſleep*, a bed.

The learner muſt remember, that when theſe compounds are uſed as

* The five firſt of theſe names are the titles of as many excellent books: the Behariſtán and Guliſtán are poetical compoſitions by Jâmi and Sâdi; the Negariſtán is a very entertaining miſcellany in proſe and verſe; and the Shekerdân is a miſcellaneous work in Arabick upon the hiſtory of Egypt: as to the Sumbuliſtân, I have ſeen it quoted, but recollect neither the ſubject, nor the name of its author. The Greeks ſometimes gave theſe flowery titles to their books; thus Pamphilus publiſhed a treatiſe on different ſubjects, which he called Λειμὼν چمنزار *a meadow*; and Apoſtolius compiled an Ἰωνιὰ بنفشه زار *a garden of violets*, or a collection of proverbs and ſentences.

diſtinct

diſtinct ſubſtantives, the termination ان of the plural, and را of the oblique caſe, muſt be added to the end of them, as

Sing.	Nom.	شیرین دهن	*a girl with ſweet lips.*
	Obl.	شیرین دهنرا	
Plur.	Nom.	شیرین دهنان	*girls with ſweet lips.*
	Obl.	شیرین دهنانرا	

The Perſian verbs are compounded either with nouns and adjectives, or with prepoſitions and other particles. The verbs chiefly uſed in the firſt ſort of compoſition are کردن *to do*, آوردن *to bring*, داشتن *to have*, ساختن *to make*, فرمودن *to order*, خوردن *to devour*, زدن *to ſtrike*, بردن *to bear*, نمودن *to ſhow*, گشتن or شدن *to become*, آمدن *to come*, دیدن *to ſee*, گرفتن *to take*, and یافتن *to find*. The moſt common of theſe is کردن which is joined in all its inflexions to a multitude of Arabick gerunds or verbal nouns, as well as to Perſian adjectives and participles, as

اقرار کردن ikrár kerden *to confeſs.*
انتظار کردن intizár kerden *to expect.*
رجوع کردن rujû kerden *to return.*
تمام کردن temâm kerden *to complete.*
پر کردن por kerden *to fill.*
ترک کردن terk kerden *to leave.*
طلوع کردن tulû kerden *to riſe* (oriri).

Thus

Thus Hafiz,

صبحست ساقيا قدحي پر شراب کن
دور فلک درنگ ندارد شتاب کن
خورشيد مي زمشرف ساغر طلوع کرد
کر برک عيش ميطلبي ترک خواب کن

It is morning; boy, *fill* the cup with wine: the rolling heaven makes no delay, therefore *haſten*. The ſun of the wine *riſes* from the eaſt of the cup: if thou ſeekeſt the delights of mirth, *leave* thy ſleep.

هجوم آوردن hujúm âverden *to aſſault*.
یاد آوردن yád âverden *to remember*.
عجب داشتن ajeb daſhten *to wonder*.
معذور داشتن mâzúr daſhten *to excuſe*.
حسد بردن heſed berden *to envy*.
اعتقاد بردن itikád berden *to believe*.
غمّ خوردن ghemm khorden *to grieve*.
سوگند خوردن ſeugend khorden *to ſwear*.
روشن ساختن rúſhen ſakhten *to enlighten*.
تر ساختن ter ſakhten *to moiſten*.
التفات نمودن iltifát numûden *to eſteem*.
مدهوش گشتن medhûſh geſhten *to be aſtoniſhed*.
غمناک گردیدن gemnák gerdíden *to be afflicted*.
پدید آمدن pedeed âmeden *to appear*.
احسان دیدن ihſan deeden *to be benefited*.
پرورش یافتن perveriſh yáften *to be educated*.
قرار گرفتن kerár griften *to be confirmed*.

The

The verbs زدن and فرمودن are very frequently uſed in compoſition, as نعره زدن nâreh zeden *to call aloud*, فکر فرمودن fikr fermúden *to conſider*; thus Geláleddîn Rúzbehár,

تا بحمد تو نعره زد بلبل
همه گوشم چون درخت گل

While the nightingale ſings thy praiſes with a loud voice, I am all ear like the ſtalk of the roſe-tree.

and Hafiz,

فکر معقول بفرما گل بیخار کجاست

Conſider attentively; where is a roſe without a thorn?

Some of the particles, with which verbs are compounded, are ſignificant, and others redundant and ornamental, as

درآمدن der âmeden *to enter*.
دراوردن der âverden *to carry in*.
درخواستن der kháſten *to require*.
دریافتن der yáften *to underſtand*.
برآمدن ber âmeden *to aſcend*.
برگشتن ber geſhten *to return*.
برآسودن ber âſúden *to reſt*.
بازداشتن baz daſhten *to with-hold*.
فرود آمدن furúd âmeden *to deſcend*.

واپس داشتن vápes daſhten *to detain.*

سر دادن ſer dáden *to baniſh*, to confine to a place.

In the preſent tenſe of a compound verb the particle مي is inſerted between the two words of which it is compoſed, as پر کردن *to fill.*

Sing.	Plur.
پر مي کنم *I fill.*	پر مي کنيم *we fill.*
پر مي کني *thou filleſt.*	پر مي کنيد *you fill.*
پر مي کند *he fills.*	پر مي کنند *they fill.*

Sometimes the two words of which a verb is compounded are placed at a great diſtance from each other, as

صبا بلطف بگو آن غزال رعنارا
که سر بکوه و بیابان تو دادهٔ مارا

" O weſtern breeze, ſay thus to yon tender fawn, thou haſt confined us " to the hills and deſerts."

where سر دادهٔ the preterite of سر دادن *to confine*, reléguer, is ſeparated by three words. The noun سر has a number of different ſenſes, and is therefore the moſt difficult word in the Perſian language ; it ſignifies *the head, the top, the point, the principal thing, the air, deſire, love, will, intention, &c.* and ſometimes its meaning is ſo vague that it ſeems a mere expletive, though the Perſians undoubtedly feel its force.

There are derivative verbs in Perſian, as in Hebrew and Arabick, which may be called *cauſals*; they are formed from the tranſitive verbs by changing یدن into انیدن, and ſometimes into ایانیدن, as

تابیدن *to ſhine.* تابانیدن and تابایانیدن *to cauſe to ſhine.*

رسیدن *to arrive.* رسانیدن *to cauſe to arrive,* to bring.

یارب آن آهوي مشکین بختن باز رسان
وآن سهي سرو خرامان بچهن باز رسان

O heaven! *bring* that muſky fawn back to Khoten; bring back that tall waving cypreſs to its native garden.

OF PERSIAN NUMBERS.

The numerals and invariable parts of ſpeech belong more properly to a vocabulary than to a grammar; but for the uſe of ſuch as will take the trouble to learn them by heart, I will here ſubjoin the moſt common of them:

۱	ا	یک yek	*one.*
۲	ب	دو du	*two.*
۳	ج	سه ſeh	*three.*
۴	د	چهار chehar	*four.*
۵	ه	پنج penge	*five.*
۶	و	شش ſheſh	*ſix.*
۷	ز	هفت heft	*ſeven.*

٨	ح	هشت hefht	*eight.*
٩	ط	نه nuh	*nine.*
١٠	ي	ده deh	*ten.*
١١	يا	يازده yázdeh	*eleven.*
١٢	يب	دوازده duázdeh	*twelve.*
١٣	يج	سيزده ſizdeh	*thirteen.*
١٤	يد	چهارده chehardeh	*fourteen.*
١٥	يه	پانزده panzedeh	*fifteen.*
١٦	يو	شانزده ſhanzedeh	*ſixteen.*
١٧	يز	هفده hefdeh	*ſeventeen.*
١٨	يح	هشده heſhdeh	*eighteen.*
١٩	يط	نوزده nuzdeh	*nineteen.*
٢٠	ك	بيست beeſt	*twenty.*
٢١	كا	بيست يك beeſt yek	*twenty-one.*
٣٠	ل	سي ſee	*thirty.*
٤٠	م	چهل chehel	*forty.*
٥٠	ن	پنجاه penjâh	*fifty.*
٦٠	س	شصت ſheſht	*ſixty.*
٧٠	ع	هفتاد heftâd	*ſeventy.*
٨٠	ف	هشتاد heſhtâd	*eighty.*
٩٠	ص	نود navéd	*ninety.*
١٠٠	ق	صد ſad	*a hundred.*
٢٠٠	ر	دوصد dûſad	*two hundred.*
٣٠٠	ش	سيصد ſeeſad	*three hundred.*
٤٠٠	ت	چهارصد cheharſad	*four hundred.*
٥٠٠	ث	پانصد panſad	*five hundred.*

٦٠٠	خ	ششصد ſheſhſad	*ſix hundred.*
٧٠٠	ذ	هفتصد heftſad	*ſeven hundred.*
٨٠٠	ض	هشتصد heſhtſad	*eight hundred.*
٩٠٠	ظ	نهصد nuhſad	*nine hundred.*
١٠٠٠	غ	هزار hezar	*a thouſand.*
١٠٠٠٠	يغ	ده هزار deh hezar	*ten thouſand.*
١٠٠٠٠٠	قغ	صدهزار ſad hezar	*a hundred thouſand.*
		or لك lac	

ORDINALS.

نخست nukhuſt	*firſt.*
دوم duum	*ſecond.*
سيوم ſium	*third.*
چهارم chehárum	*fourth.*
پنجم penjum	*fifth.*

All the other ordinals are formed in the ſame manner by adding م to the cardinal numbers.

ADVERBS.

بسيار beſíar *much.*	اندك endek *little.*
اينجا eenjá *here.*	آنجا ânjá *there.*

جان نيز اگر فرستم آنجا
آن تحفهٔ مختصر چه باشد

If I could ſend my ſoul *to that place*, how trifling a preſent would it be!

از

از اینجا ez eenjá *hence.* — از آنجا ez ânjá *thence.*

اینسو eenſú *hither.* — آنسو ânſú *thither.*

کجا cujá *where* or *whither.* — از کجا ez cujá *whence.*

هر کجا که her cujá ke *whereſoever.*

بیرون beerún *without.* — درون derún / or اندرون enderún } *within.*

نوازنده بلبل بباغ اندرون
کرازنده آهو براغ اندرون

The nightingales were warbling in the garden, and the fawns were ſporting on the hills.

فرو forú / or فرود forúd } *below.* — بالا bálá *above.*

ان بلا نبود که از بالا بود

That evil which comes from *above* is not evil.

بامداد bamdâd / سحرگاه ſehérgah / or سحر ſeher } *in the morning.*

شامگاه ſhamgáh *in the evening.*

دي dee *yeſterday.* — فردا ferdá *to-morrow.*

پیش peiſh *before.* — پس pes *after.*

اکنون eknún *now.* — آنگاه angâh *then.*

چون chûn *when.* — هماندم hemándem *directly.*

هرگز

هرگز herkez *ever.* هرگزنه herkezneh *never.*
هنوز henúz *yet.* بعد از آن bâd ez an *afterward.*
تا tá *until.* همیشه hemeiſheh *always.*
باري báree *once.* دیگربار deigerbah *again.*
هم hem *alſo.* نیز neez *even.*

The following ſix adverbs are nearly ſynonymous, and ſignify *as, like, in the ſame manner as*;

همچو hemchú, همچون hemchún,
چنین cheneén, همچنین hemcheneén,
چنانچه chenáncheh, چنانکه chenánkeh.

کو cú *where?* چرا cherá *wherefore?*
چند chend *how many?*
از بهر چه ez behri che *on what account?*
چون chún *how?* چگونه chegúneh *how* or *what.*
اینک eenek *behold!* کاش cáſh *would!*
مگر megher *perhaps.* مبادا mebáda *leſt by chance.*
هم hem
and بهم behem } *together.* تنها tenha *alone.*

CONJUNCTIONS.

و u or va *and.* هم hem, or نیز neez *alſo.*
یا ya *or.* اگر egher, or گر gher *if.*
اگرچه eghercheh, گرچه ghercheh *though.*
امّا emma, لیکن leiken, بل bel, بلکه belkeh *but.*

هرچند

هرچند herchend, هرچندکه herchendkeh *although.*

بنابرین benabereén *therefore.* پس pes *then, moreover.*

که keh *ſince.* زیرا zéra *becauſe.*

مگر megher *unleſs.* جز júz *except.*

PREPOSITIONS.

از ez or ز *from, by, of.* ابر aber, or بر *upon.*

پس pes *after.* پیش peiſh *before.*

به beh, or ب be, joined to the noun, *in, to.*

با ba *with.* بي bé *without.*

پهلوي pehlevi *near.* در der *in.*

براي beráï, بجهت bejehet *for.*

ازجهت ez jehet, ازبهر ez behr *on account of.*

میان meián *between.* سوي ſúï *toward.*

فرود forúd *beneath.* زیر zeér *under.*

زبر zeber *above.* نزد nazd *near.*

INTERJECTIONS.

ایا eiá, ایها ayoha *oh!* آه âh *ah!*

دریغ or دریغا dereega *alas!*

Thus in the tale of the merchant and the parrot by Gelaleddin Rúmi,

اي دریغا و اي دریغا واي دریغ
کانچنان ماهي نهان شد زیر میغ

Alas! alas! that ſo bright a moon ſhould be hidden by the clouds!

فغان fugán and افسوس efsús are likewiſe interjections that expreſs grief: thus in a tetraſtich by the ſultan Togrul Ben Erſlan,

دیروز چنان وصال جان فروزي
و امروز چنین فراق عالم سوزي
افسوس که بر دفتر عمرم ایام
آنرا روزي نویسد اینرا روزي

Yeſterday the preſence of my beloved delighted my ſoul; and to-day her abſence fills me with bitterneſs; alas! that the hand of fortune ſhould write joy and grief alternately in the book of my life!

This great hero and poet was the laſt king of the Seljukian race: he was extremely fond of Ferdufi's poetry, and in the battle in which he loſt his life, he was heard to repeat aloud the following verſes from the Shahnáma:

چو برخاست از لشکرکش کرد
رخ نامداران ما کشت زرد
من این کرز یکزخم برداشتم
سپهرا هم انجاي بگذاشتم
خروشي برآورد اسبم چو پیل
زمین شد پریشان چو دریاي نیل*

When the duſt aroſe from the approaching army, the cheeks of our heroes turned pale; but I raiſed my battle-ax, and with a ſingle ſtroke opened a paſſage for my troops: my ſteed raged like a furious elephant, and the plain was agitated like the waves of the Nile.

* Theſe lines are quoted by d'Herbelot, p. 1029, but they are written differently in my manuſcript of Ferdufi, which I have here followed.

OF THE PERSIAN SYNTAX.

THE conſtruction of the Perſian tongue is very eaſy, and may be reduced to a few rules, moſt of which it has in common with other languages. The nominative is uſually placed before the verb, with which it agrees in number and perſon, as in this pious ſentence of a Perſian philoſopher,

از بهر چه آمدهٔ اگر آمدهٔ که علم اوّلین و اخرین بیاموزي این راه روا نیست این همه خالق داند و اگر آمدهٔ که اورا جویي آنجا که اوّل قیام برگرفتي او خود آنجا بود*

Wherefore *art thou come?* if *thou art come* to learn the ſcience of ancient and modern times, thou haſt not taken the right path: doth not the *Creator* of all things *know* all things? and if *thou art come* to ſeek him, know that where *thou* firſt *waſt fixed*, there *he was preſent*.

yet it is remarkable, that many Arabick plurals are conſidered in Perſian as nouns of the ſingular number, and agree as ſuch with verbs and adjectives, as

از آمدن بهار از رفتن دي
اوراق حیات ما میکردد طي

By the approach of ſpring, and the return of December, the leaves of our life are continually folded.

* See the Bibliotheque Orientale, p. 950.

where اوراق the plural of ورق *a leaf*, governs میکردد in the ſingular.

There is another ſtrange irregularity in the Perſian ſyntax; the cardinal numbers are uſually joined to nouns and verbs in the ſingular, as هزار یک روز *a thouſand and one days.*

نسیم زلفت اکر بکذرد بتربت حافظ
زخاک کالبدش صد هزار لاله برآید

If the gale ſhall waft the fragrance of thy locks over the tomb of Hafiz, *a hundred thouſand flowers will ſpring* from the earth that hides his corſe.

Theſe idioms, however, are by no means natural to the Perſian, but ſeem borrowed from the Arabs, who ſay, الف لیلة و لیلة *a thouſand and one nights.* In Arabick too a noun of the plural number, if it ſignify a thing without life, requires a verb in the ſingular, and that of the feminine gender, for the Arabick verbs have diſtinct genders like nouns, as

خرّت الانهار والاغصان مالت للسجود

The rivers murmured, and the branches were bent to adore their Maker.

فاضت اقداحهم کاحداقي

Their cups overflowed with wine, and my eyes with tears.

Moſt

Moſt active verbs require the oblique caſe in را after them, as

اگر آن ترک شیرازي بدست ارد دل مارا
بخال هندویش بخشم سمرقند و بخارارا

If that fair damſel of Shiraz would accept my heart, I would give for the black mole on her cheek the cities of Samarcand and Bokhára.

It has before been obſerved (ſee page 147) that the را is omitted if the noun be indefinite or general, جام پر کن *fill* a *cup*; but that it is inſerted, if the thing be particular and limited, جامرا پر کرد *he filled* the *cup*; examples of this occur in almoſt every page.

All nouns or verbs by which any profit or acquiſition is implied govern the oblique caſe, as

بلي هر جا که شود مهر آشکارا
سهارا چز نهان بودن چه یارا

Yes! whenever the ſun appears, what advantage can there be to * Soha, but his being hidden?

The following remark relates to the poſition rather than to the ſyntax: in a period of two or more members, each of which might end with an auxiliary verb, the firſt of them commonly contains the verb, which is underſtood in the reſt, as

* Soha is the Arabick name for a very ſmall and obſcure ſtar in the conſtellation of the Great Bear.

مضرّت تعجيل بسيارست و منفعت صبر و سكون بيشمار

The diſadvantages of haſte are many, and the advantages of patience and deliberation (are) innumerable.

The adjective is placed after its ſubſtantive, and the governing noun is prefixed to that which it governs, as روي خوب *a beautiful face*, بوي گل *the ſcent of a roſe*; but if this order be inverted a compound adjective is formed, as خوب روي *fair-faced*, گلبوي *roſe-ſcented*.

Conjunctions which expreſs conjecture, condition, will, motive, &c. require the conjunctive, or potential mood, as

گر بدانستمي كه فرقت تو
اينچنين صعب باشد و دلسوز
از تو دوري نجستمي يكدم
وز تو غايب نبودمي يكروز

If I had known *that* thy abſence would have been ſo ſorrowful and afflicting, I would not have departed from thee a ſingle day; I would not have left thee a ſingle moment.

Prepoſitions and interjections are fixed to nouns in the nominative caſe, as

شنوده‌ام كه دو كبوتر با يكديگر در آشيانهٔ دمساز و در كاشانهٔ همراز نه از غبار اغيار بر خاطر ايشان كردي و نه از محنت روزگار در دل ايشان دردي

I have

I have heard that two doves lived together *in* one neſt, and whiſpered their ſecrets *in* one chamber; the duſt of jealouſy had never ſullied their minds, and the anguiſh of misfortune had never pierced their hearts.

پرده داري ميكند در قصر قيصر عنكبوت
بومي نوبت * ميزند بر كنبد افراسياب

The ſpider holds the veil *in* the palace of Cæſar; the owl ſtands ſentinel *on* the watch-tower of Afraſiab.

Theſe are the principal rules that I have collected for the Perſian language; but rules alone will avail but little, unleſs the learner will exemplify them in his own reſearches: the only office of a grammarian is to open the mine of literature, but they who wiſh to poſſeſs the gems muſt endeavour to find them by their own labours.

* نوبت is an Arabick word ſignifying *a turn, a change, a watch,* excubiæ: hence نوبت زدن in Perſian, and نوبت چالمق in Turkiſh, ſignify *to relieve the guards by the ſounds of drums and trumpets.* This office is given by the poet to the owl, as that of پرده دار or chamberlain is elegantly aſſigned to the ſpider. Some copies have نوحت inſtead of نوبت which reading would make very good ſenſe, but deſtroys the beauty of the alluſion.

A PER-

A PERSIAN FABLE.

باغبان و بلبل

The Gardener and the Nightingale.

اورده اند که دهقاني باغي داشت خوش و خرم و بوستاني تازه‌تر از گلستان ارم هواي آن نسيم بهاررا اعتدال بخشيدي و شمامهٔ ريحان روح فزايش دماغ جانرا معطّر ساختي

نظم

گلستاني چو گلزار جواني
گلشن سيراب آب زندگاني
بواي عندليبش عشرت انگيز
نسيم عطرسايش راحت آميز

و بر يک گوشهٔ چمنش گلبني بود تازه‌تر از نهال کامراني و سرافرازتر از شاخ شجرهٔ شادماني هر صباح بر روي گلبن گل رنگين چون عذار دلفريبان نازک خوي و رخسار سمنبران ياسمين بوي بشگفتي و باغبان با آن گل رعنا عشق بازي آغاز نموده گفتي

بيت

گل بزير لب نميدانم چه ميگويد که باز
بلبلان بي نوارا در نغات مي آورد

باغبان روزي بر عادت معهود بتماشاي گل آمد بلبلي ديد نالان

A literal tranſlation of the foregoing Fable.

THE GARDENER AND THE NIGHTINGALE.

It is related that a huſbandman had a ſweet and pleaſant orchard, and a garden more freſh than the bower of Irem. The air of it gave mildneſs to the gales of the ſpring, and the ſcent of its herbs that refreſhed the ſpirits, conveyed perfume to the very ſoul.

VERSES.

A bower like the garden of youth, a bed of roſes bathed in the waters of life, the notes of its nightingales raiſing delight; its fragrant gale ſhedding perfume.

And in one corner of his garden there was a roſe buſh freſher than the ſhrub of deſire, and more lofty than the branch of the tree of mirth. Every morning on the top of the roſe buſh the roſe bloſſomed, coloured like the cheek of heart-alluring damſels with gentle minds, and the face of lily-boſomed maids ſcented like jeſſamine. The gardener began to ſhow an extreme fondneſs for theſe excellent roſes, and ſaid,

A DISTICH.

I know not what the roſe ſays under his lips, that he brings back the helpleſs nightingales with their mournful notes.

One day the gardener according to his eſtabliſhed cuſtom went to view the

نالان که روي در صحيغهٔ گل مي مالید و شیرازهٔ جلد زرنگار اورا بمنقار تیز از یکدیگر مي گسیخت

بیت

بلبل که بگل درنگرد مست شود
سر رشتهٔ اختیارش از دست شود

باغبان پریشاني اوراق گل مشاهده نموده گریبان شکیباي بدست اضطراب چاک زده و دامن دلش بخارجگردوز بیقراري دراویخت روز دیگر همان حال وجود گرفت و شعلهٔ فراق گل

مصراع

داغ دگرش بر سر آن داغ نهاد
روز سیوم بحرکت منقار بلبل

ع

گل بتاراج رفت و خار بماند

خارخاري از آن بلبل در سینهٔ دهقان پدید آمده دام فریبي در راه وي نهاد و بدانهٔ حیل اورا صید کرده در زندان قفس محبوس ساخت بلبل ببدل طوطي وار زبان بگشاد وگفت اي عزیز مرا بچه موجب حبس کردهٔ از چه سبب بعقوبت من مایل

the roſes; he ſaw a plaintive nightingale, who was rubbing his head on the leaves of the roſes, and was tearing aſunder with his ſharp bill that volume adorned with gold.

A DISTICH.

The nightingale, if he ſee the roſe, becomes intoxicated; he lets go from his hand the reins of prudence.

The gardener viewing the ſcattered condition of the roſe-leaves, tore with the hand of confuſion the collar of patience, and rent the mantle of his heart with the piercing thorn of uneaſineſs. The next day he found the ſame action repeated, and the flames of wrath occaſioned by the loſs of his roſes

AN HEMISTICH.

added another ſcar to the ſcar which he had before.

The third day, by the motion of the nightingale's bill,

AN HEMISTICH.

the roſes were plundered, and the thorns only remained.

Then the reſentment cauſed by the nightingale broke out in the breaſt of the gardener, he ſet a deceitful ſpringe in his way, and having caught him with the bait of treachery, he confined him in the priſon of a cage. The diſheartened nightingale opened his mouth, like a

مایل شدهٔ اگر صورت بجهت استماع نغمات من کردهٔ خود اشیانهٔ من در بوستان تست دم سحر طربخانهٔ من اطراف گلستان تست و اگر معني دیگر بخیال گذرانیدهٔ مرا ازما في الضمیر خود خبر ده دهقان گفت هیچ میداني که بروزگار من چه کردهٔ و مرا بمفارقت یار نازنین چند بار ازردهٔ سزاي آن عمل بطریق مکافات همین تواند بود که تو از دار و دیار مانده و از تفرّج و تماشا مهجور شده در کوشهٔ زندان مي زاري و من هم درد هجران کشیده و درد فراقت جانان چشیده در کلبهٔ احزان مي نالم

بیت

بنال بلبل اگر با منت سر یاریست
که ما دو عاشق زاریم وکار ما زاریست

بلبل گفت ازین مقام درگذر و بر اندیش که من بدین مقدار جریمهٔ که کلي را پریشان کرده‌ام محبوس گشته‌ام تو که دلي را پریشان مي سازي حال تو چون خواهد بود

نظم

گنبد کردنده زروي قیاس
هست به نیکي و بدي حق شناس
هر که نکوي کند آنش رسید
وهر که بدي کرد زپانش رسید

این

parrot, and ſaid, Oh, Sir, for what cauſe haſt thou impriſoned me? for what reaſon haſt thou reſolved to diſtreſs me? if thou formeſt the deſire of hearing my ſongs, my own neſt is in thy garden, where in the morning thy bower ſhall be the houſe of my muſick; but if thou haſt another idea, inform me of what thou haſt in thy mind (an Arabick phraſe).

The gardener ſaid, Doſt thou not know how thou haſt ſpoiled my fortune, and how often thou haſt diſtreſſed me with the loſs of my favorite roſe? it is right that thy action ſhould be requited, and that thou being ſeparated from thy friends and family, and ſecluded from all joy and diverſions, ſhouldſt mourn in the corner of a priſon; whilſt I, afflicted with the anguiſh of ſeparation from my darling flowers, weep in the cottage of care.

A DISTICH OF HAFIZ.

Mourn, O nightingale! if with me thou regretteſt the loſs of thy friend, for we are two mournful lovers, and our employment is weeping.

The nightingale ſaid, Depart from that reſolution, and conſider, that if I am impriſoned for ſuch an offence as tearing a roſe, what will be thy puniſhment if thou teareſt a heart aſunder?

VERSES.

He that formed the ſky by exact meaſure, knows the right rewards for good and evil; whoever does well, good will come to him; and if he does ill, evil will attend him.

This

این سخن بر دل دهقان کارکر آمده بلبلرا آزاد کرد بلبل زباني بازادي کشاد و بگفت چون با من نکوي کردي بحکم هل جزا الاحسان الا الاحسان مکافات آن باید کرد بدان که در زیر درخت که ایستادهٔ آفتابهٔ است پر از زر بردار و در حوایج خود صرف کن دهقان آن محلرا بگاوید وسخن بلبل درست یافت گفت اي بلبل عجب که آفتابهٔ زررا در زیر زمین مي بیني و دام در زیر خاک ندیدي بلبل گفت تو آنرا ندانستهٔ که

اذا نزل القدر بطل الحذر

ع

با قضا کارزار نتوان کرد

چون قضاي آلهي نزول یابد دیدهٔ بصیرترا نه روشني ماند و نه تدبیر و خرد نفع رساند

This diſcourſe taking effect upon the heart of the gardener, he ſet the nightingale at liberty. The bird tuned his voice in his free ſtate, and ſaid, Since thou haſt done me this ſervice according to the ſentence (in the Alcoran), Is there any recompenſe for benefits, but benefits? it is neceſſary to reward thee for it. Know, that under the tree where thou ſtandeſt there is a coffer full of gold; take it, and ſpend it to ſupply thy wants.

The gardener ſearched the place, and found the words of the nightingale to be true; he then ſaid, O nightingale! what a wonder it is, that thou couldſt ſee the coffer of gold beneath the earth, and not diſcover the ſpringe upon the ground!

The nightingale ſaid, Doſt thou not know that (an Arabick ſentence) when fate deſcends, caution is vain?

AN HEMISTICH.

It is impoſſible to contend with fate.

When the decrees of heaven are fulfilled, no light remains to the eye of underſtanding, and neither prudence nor wiſdom bring any advantage.

عروض

OF VERSIFICATION.

THE modern Perſians borrowed their poetical meaſures from the Arabs: they are too various and complicated to be fully explained in this grammar; but when the learner can read the Perſian poetry with tolerable eaſe, he may receive further information from a treatiſe written profeſſedly upon verſification by وحيدي Vahîdi, who was himſelf no contemptible poet.

There are nineteen ſorts of metre which are uſed by the Perſians, but the moſt common of them are بحر رجز or the iambick meaſure, بحر رمل or the trochaick meaſure, and بحر هزج a metre that conſiſts chiefly of thoſe compounded feet which the ancients called Ἐπιτρίτους, and which are compoſed of iambick feet and ſpondees alternately, as *ămātōrēs pŭēllārūm*. In lyrick poetry theſe verſes are generally of twelve or ſixteen ſyllables, as

ببوی نافهٔ کاخر صبا زان طرّه بکشاید
زجعد زلف مشکینش چه تاب افتاد در دلها

Bĕbūī nā | fĕī kākhēr | sĕbā zān tūr | rĕ būcſhāyēd
Zĭ jādī zūl | fĭ mūſhkīnēſh | chĭ tāb ūftād | ŭ dēr dīlhā.

When the zephyr diſperſes the fragrance of thoſe muſky locks, what ardent deſire inflames the hearts of thy admirers!

They

They ſometimes conſiſt of fourteen ſyllables in this form,

- - ᴗ | ᴗ - - - | - - ᴗ | ᴗ - - -

as

تا غنچهٔ خندانت دولت بکه خواهد داد
اي شاخ گل رعنا از بهر که میرویي

Tā ghūnchĕ | ĕkhēndānēt | dēvlēt bĕ | kĕ khāhēd dād
Aī ſhākhĭ | gŭlī rānā | ēz bēhrĭ | kĕ mīrūyī

Ah! to whom will the ſmiling roſe bud of thy lips give delight? O ſweet branch of a tender plant! for whoſe uſe doſt thou grow?

or in this,

- - ᴗ | ᴗ - - ᴗ | ᴗ - - ᴗ | ᴗ - -

as

گوشم همه بر قول ني و نغمت چنگست
چشمم همه بر لعل تو و گردش جامست

Gōſhēm hĕ | mĕ bēr kūlĭ | nĕy ū nāgmă | tĭ chēnguēſt
Chēſhmēm hĕ | mĕ bēr lālĭ | tŏ ū ghērdĕ | ſhĭ jāmēſt

My ear is continually intent upon the melody of the pipe, and the ſoft notes of the lute: my eye is continually fixed upon thy rubied lip, and the circling cup.

This kind of meaſure is not unlike that which Sappho uſes in thoſe elegant lines quoted by Hepheſtion,

Γλυκεῖα μᾶτερ, οὔτοι δύναμαι κρέκειν τὸν ἰσ[τ]όν
Πόθῳ δαμεῖσα παιδὸς βραδινᾶν δι' Ἀφροδίταν.

which

which he ſcans thus,

Γλυκεῖα μᾶ | τερ, σὗτοι δυ' | ναμαι κρέκειν | τὸν ἴσ|τὸν
Πόθω δαμεῖ | σα παιδὸς βρα | δινὰν δι' Ἀ | φροδίταν.

Other lyrick verſes contain thirteen ſyllables in this form,

ᴗ - ᴗ -|- - -| ᴗ - ᴗ -|- -

as

صبا به تهنیت پیر میغروش آمد
که موسم طرب و هیش و ناز و نوش آمد

Sĕbā bĕ tēh | neītī peēr | ĭ meīfŏrōſh | āmēd
Kĕ mūsĭmī | tārbū eīſh | ŭ nāzŭ nōſh | āmēd

The zephyr comes to congratulate the old keeper of the banquet-houſe, that the ſeaſon of mirth, joy, wantonneſs, and wine is coming.

or,

ᴗ - ᴗ -| ᴗ - -| ᴗ - ᴗ -|- -

as

صبا بلطف بکو آن غزال رعنارا
که سر بکوه و بیابان تو داده مارا

Sĕbā bĕlūtf | bŏgoū ān | găzālĭ rā | nārā
Kĕ sēr bĕcoūh | vă byābān | tŏ dādeī | mārā

This couplet has been tranſlated in another part of the grammar. See p. 209.

The Perſians ſometimes uſe a meaſure conſiſting of trochees and ſpondees alternately, like theſe verſes of Catullus and Ariſtophanes,

Cras

Cras amet qui nunquam amavit, quique amavit cras amet.

Ὅστις ἡμῶν τὰς Ἀθήνας ἐκκεκῶφηκας βοῶν.

thus Hafiz,

ابر اذاري بر آمد باد نوروزي وزيد

Aber âzari ber âmed badi neurúzi vazeed

The vernal clouds appear, the gales of the pleaſant ſeaſon breathe.

But the moſt common Perſian verſe contains eleven ſyllables, as

چونکه گل رفت وگلستان درگذشت
نشنوي زان پس زبلبل سرگذشت

Chúnkeh gul reſt va guliſtán derguzeſht
Neſhenvi zan pes zebulbul ſerguzeſht

When the roſes wither, and the bower loſes its ſweetneſs, you have no longer the tale of the nightingale.

In this laſt meaſure are written all the great Perſian poems, whether upon heroick or moral ſubjects, as the works of Ferdúſi, and of Jámi, the Boſtan of Sadi, and the Meſnavi of the excellent Geláleddîn. This ſort of verſe anſwers to our common heroick rhyme, which was brought to ſo high a degree of perfection by Pope, and which the Engliſh poets will do well to retain, inſtead of adopting the leſs harmonious meaſures of other nations.

I have dwelt the longer upon the different ſorts of verſe uſed in Perſia, becauſe there are few books or even common letters written in

the Perſian language, which are not interſperſed with fragments of poetry; and becauſe all the Perſian verſes muſt be read according to the pauſes of ſcanſion: thus the following elegant couplet quoted by Meninſki,

تبا در چین هر تاري بود زلف ترا صد چین
که سازي بر گل سوري زسنبل پوده چین بر چین

muſt be pronounced,

Tebader ché | ne her tareé | buved zulfeé | tera ſad cheén
Ke ſazee bér | guleé ſureé | zeſumbul pú | de cheen ber cheén

with a ſtrong accent upon every fourth ſyllable; and it may here be obſerved, that the Perſians, like the French, uſually accent the laſt ſyllables of their words.

As to their proſody, nothing can be more eaſy and ſimple; their vowels ا elif, و vau, and ي ya are long by nature; the points, which they commonly ſuppreſs, are naturally ſhort; and every ſhort ſyllable that ends with a conſonant is long by poſition; as شیراز Shīrāz, سنبل sūmbūl, دهان dĕhān, سمن sĕmēn: but the Perſians, like other poets, have many licences; they often add a ſhort vowel which does not properly belong to the word, as in the firſt ode of Hafiz,

ولي افتاد مشکلها vĕlī āftādŭ mūſhkīlhā,
and کجا دانند حال ما cŭjā dānēndī hālī mā.

They alſo ſhorten ſome long ſyllables at pleaſure by omitting the vowels ا elif, و vau, and ي ya; thus بیرون beērūn, which is a ſpondee,

dee, becomes an iambick foot when it is written برون bĕrūn: in the ſame manner دگر is uſed for دیگر and بدن for بودن. The omiſſion of ا elif is more common; ſo ره is put for راه, and فشان for افشان, as in this beautiful couplet,

مي خواه و گلفشان کن ازدهر چه میجویي
این گفت سحرگه گل بلبل توچه میگویي

" Call for wine, and ſcatter flowers around; what favour canſt thou " expect from fortune?" ſo ſpake the roſe this morning; O nightingale! what ſayeſt thou to her maxim?

In which lines گلفشان is uſed for گلافشان *ſhedding flowers*, and سحرگه for سحرگاه *the morning*.

I ſhall cloſe this ſection with ſome examples of Perſian verſes from the مصراع or *hemiſtich*, to the غزل or *ode*, which differs from the قصیده or *elegy* in nothing but the number of the diſtichs, of which the ode ſeldom contains fewer than five, and the elegy ſeldom fewer than twenty. I ſhall not ſet down theſe examples at random, but ſhall ſelect ſuch as are remarkable for beauty of ſentiment or delicacy of expreſſion.

مصراع AN HEMISTICH.

گل نچیند کسی که کارد خار

He that plants thorns will not gather roſes.

بیت

بيت A DISTICH.

كاروان رفت و تو درخواب و بيابان درپيش
كجا روي ره زكه پرسي چكني چون باشي

The caravan is departed, and thou ſleepeſt; the deſert lies before thee; whither wilt thou go? of whom wilt thou aſk the way? what wilt thou do? how wilt thou exiſt?

رباعي A TETRASTICH.

هنكام سپيده دم خروس سحري
داني زچه رو همي كند نوحه كري
يعني كه نمودند در اينهٔ صبح
كز عمر شبي گذشت و تو بيخبري

At the time that the dawn appears, doſt thou know for what reaſon the bird of the morning complains? He ſays, that it is ſhown in the mirror of the day, that a whole night of thy life is paſſed, while thou art loſt in indolence.

Another.

خواهي كه نباشي بغمّ ورنج قرين
بشنو سخن پاكتر از دُرّ ثمين
از دشمن آزرده تغافل منماي
و زصاحب كبر و كينه ايمن منشين

Doſt

Doſt thou deſire to be free from ſorrow and pain? hear a maxim more valuable than a precious gem: Deſpiſe not thine enemy, though he be diſtreſſed; and truſt not thy friend, if he be proud and malevolent.

In all the Perſian elegies and odes the two firſt hemiſtichs have the ſame rhyme, which is continued through the whole poem at the end of every diſtich. A ſhort piece of poetry, in which the two firſt lines do not rhyme together, is called قطعه *a fragment*; as this elegant fable of Sadi on the advantages of good company:

گلي خوشبوي در حمّام روزي
رسيد از دست محبوبي بدستم
بدو گفتم كه مشكي يا عنبري
كه از بوي دلاويز تو مستم
بگفتا من گل ناچيز بودم
وليكن مدتي با گل نشستم
كمال همنشين در من اثر كرد
وگر نه من همان خاكم كه هستم

One day, as I was in the bath, a friend of mine put into my hand a piece of ſcented clay*. I took it, and ſaid to it, "Art thou muſk or "ambergris? for I am charmed with thy delightful ſcent." It anſwered, "I was a deſpicable piece of clay; but I was ſome time in "the company of the roſe; the ſweet quality of my companion was

* گل خوشبوي ghili khoſhbúi, a kind of *unctuous clay*, which the Perſians perfume with eſſence of roſes, and uſe in the baths inſtead of ſoap.

"com-

" communicated to me; otherwiſe I ſhould have been only a piece " of earth, as I appear to be."

When both lines of each couplet rhyme together through a whole compoſition, it is called مثنوي as in the following examples:

چنين است آيين گردنده دهر
نه لطفش بود پايدار و نه قهر
نه پرورد کس‌را که آخر نکشت
که در مهر نرم است و در کين درشت

Such is the nature of inconſtant fortune, neither her mildneſs nor her violence are of long duration: ſhe exalts no one whom ſhe does not at laſt oppreſs; for ſhe is light in her affection, but moſt harſh in her hatred.

فريدون فرّخ فرشته نبود
زمشک و زعنبر سرشته نبود
بداد و دهش يافت آن نيکوبي
تو داد و دهش کن فريدون تويي

The happy * Feridún was not an angel; he was not formed of muſk or ambergris. He gained his reputation by juſtice and liberality: be thou juſt and liberal, and thou wilt be a Feridún.

* An ancient king of Perſia, highly celebrated for his eminent virtues. The learned and excellent d'Herbelot has made a miſtake in his tranſlation of theſe lines (ſee the article Farrakh in his Bibliotheque Orientale) for not recollecting the ſenſe of فرّخ HAPPY, he made a proper name of it, and tells us that Farrakh was a man whom the Perſians conſider as a perfect model of juſtice and magnanimity.

جواني

جواني پاکباز و پاکرو بود
که با پاکيزه رويي در گرو بود
چنين خواندم که در درياي اعظم
بگردابي درافتادند باهم
چو ملّاح آمدش تا دست گيرد
مبادا کاندر آن سختي بميرد
همي گفت از ميان موج تشوير
مرا بگذار و دست يار من گير
درين گفتن جهان بروي دراشغت
شنيدندش که جان مي داد و مي گفت
حديث عشق از آن بطال منيوش
که در سختي کند يار فراموش

There was an affectionate and amiable youth, who was betrothed to a beautiful girl. I have read, that as they were ſailing in the great ſea, they fell together into a whirlpool. When a mariner went to the young man that he might catch his hand, and ſave him from periſhing in that unhappy juncture; he called aloud, and pointed to his miſtreſs from the midſt of the waves; "Leave me, and take the "hand of my beloved." The whole world admired him for that ſpeech; and when he was expiring he was heard to ſay; "Learn "not the tale of love from that wretch who forgets his beloved in "the hour of danger."

Theſe examples will, I hope, be ſufficient to undeceive thoſe who think that the Aſiatick poetry conſiſts merely in lofty figures and flowery deſcriptions.

deſcriptions. There is ſcarce a leſſon of morality or a tender ſentiment in any European language, to which a parallel may not be brought from the poets of Aſia. The verſes of eleven ſyllables, which are uſed in the reat Perſian poems, always rhyme together in couplets. It is unneceſſary in this ſection to give an example of the Perſian قصيده or *elegy*, as it differs only in its length from the غزل or *ode*, except that the Caſſideh often turns upon lofty ſubjects, and the Gazal compriſes for the moſt part the praiſes of love and merriment, like the lighter odes of Horace and Anacreon. The moſt elegant compoſers of theſe odes are جامي Jâmi and حافظ Hafiz, each of whom has left an ample collection of his lyrick poems. I may confidently affirm that few odes of the Greeks or Romans upon ſimilar ſubjects are more finely poliſhed than the ſongs of theſe Perſian poets: they want only a reader that can ſee them in their original dreſs, and feel their beauties without the diſadvantage of a tranſlation. I ſhall tranſcribe the firſt ode of Hafiz that offers itſelf, out of near three hundred that I have paraphraſed: when the learner is able to underſtand the images and alluſions in the Perſian poems, he will ſee a reaſon in every line why they cannot be tranſlated literally into any European language.

گل بي رخ يار خوش نباشد
بي باده بهار خوش نباشد
طرف چمن و طواف بستان
بي صوت هزار خوش نباشد
رقصيدن سرو و حالت گل
بي لاله عذار خوش نباشد

با یار شکرلب گلاندام
بي بوس و کنار خوش نباشد
باغ گل و مل خوشست امّا
بي صحبت یار خوش نباشد
هر نقش که دست عقل بندد
بي نقش ونگار خوش نباشد
جان نقد محقّرست حافظ
از بهر نثار خوش نباشد

The roſe is not ſweet without the cheek of my beloved; the ſpring is not ſweet without wine.

The borders of the bower, and the walks of the garden, are not pleaſant without the notes of the nightingale.

The motion of the dancing cypreſs and of the waving flowers is not agreeable without a miſtreſs whoſe cheeks are like tulips.

The preſence of a damſel with ſweet lips and a roſy complexion is not delightful without kiſſes and dalliance.

The roſe-garden and the wine are ſweet, but they are not really charming without the company of my beloved.

All the pictures that the hand of art can deviſe are not agreeable without the brighter hues of a beautiful girl.

Thy life, O Hafiz, is a trifling piece of money, it is not valuable enough to be thrown away at our feaſt.

The laſt diſtich alludes to the Aſiatick cuſtom of throwing money among the gueſts at a bridal feaſt, or upon any other extraordinary occaſion: the Perſians call this money نثار nifâr, and him who collects it نثارچين nifâr cheen.

I ſhall conclude this grammar with a tranſlation of the ode quoted in the ſection upon the Perſian letters; ſee p. 143.

If that lovely maid of Shiraz would accept my heart, I would give for the mole on her cheek the cities of Samarcand and Bokhara.

Boy, bring me the wine that remains, for thou wilt not find in paradiſe the ſweet banks of our Rocnabad, or the roſy bowers of our Moſellâ.

Alas! theſe wanton nymphs, theſe fair deceivers, whoſe beauty raiſes a tumult in our city, rob my heart of reſt and patience, like the Turks that are ſeizing their plunder.

Yet the charms of our darlings have no need of our imperfect love; what occaſion has a face naturally lovely for perfumes, paint, and artificial ornaments?

Talk

Talk to me of the ſingers, and of wine, and ſeek not to diſcloſe the ſecrets of futurity; for no one, however wiſe, ever has diſcovered, or ever will diſcover them.

I can eaſily conceive how the inchanting beauties of Joſeph affected Zoleikha ſo deeply, that her love tore the veil of her chaſtity.

Attend, O my ſoul! to prudent counſels; for youths of a good diſpoſition love the advice of the aged better than their own ſouls.

Thou haſt ſpoken ill of me; yet I am not offended; may Heaven forgive thee! thou haſt ſpoken well: but do bitter words become a lip like a ruby, which ought to ſhed nothing but ſweetneſs?

O Hafiz! when thou compoſeſt verſes, thou ſeemeſt to make a ſtring of pearls: come, ſing them ſweetly: for Heaven ſeems to have ſhed on thy poetry the clearneſs and beauty of the Pleïads.

The wildneſs and ſimplicity of this Perſian ſong pleaſed me ſo much, that I have attempted to tranſlate it in verſe: the reader will excuſe the ſingularity of the meaſure which I have uſed, if he conſiders the difficulty of bringing ſo many eaſtern proper names into our ſtanzas.

I have endeavoured, as far as I was able, to give my tranſlation the eaſy turn of the original; and I have, as nearly as poſſible, imitated the cadence and accent of the Perſian meaſure; from which every reader, who

who underſtands muſick, will perceive that the Aſiatick numbers are capable of as regular a melody as any air in Metaſtaſio.

A PERSIAN SONG.

Sweet maid, if thou wouldſt charm my ſight,
And bid theſe arms thy neck infold;
That roſy cheek, that lily hand
Would give thy poet more delight
Than all Bokhára's vaunted gold,
Than all the gems of Samarcand.

Boy, let yon * liquid ruby flow,
And bid thy penſive heart be glad,
Whate'er the frowning zealots ſay:
Tell them their Eden cannot ſhow
A ſtream ſo clear as Rocnabad,
A bow'r ſo ſweet as Moſelláy.

Oh! when theſe fair, perfidious maids,
Whoſe eyes our ſecret haunts infeſt,
Their dear deſtructive charms diſplay,
Each glance my tender breaſt invades,
And robs my wounded ſoul of reſt,
As Tartars ſeize their deſtin'd prey.

* لعل مذاب a *melted ruby* is a common periphraſis for wine in the Perſian poetry. See Hafiz, ode 22.

In

In vain with love our boſoms glow;
Can all our tears, can all our ſighs
New luſtre to thoſe charms impart?
Can cheeks where living roſes blow,
Where nature ſpreads her richeſt dies,
Require the borrow'd gloſs of art?

Speak not of fate—ah! change the theme,
And talk of odours, talk of wine,
Talk of the flow'rs that round us bloom:
'Tis all a cloud, 'tis all a dream;
To love and joy thy thoughts confine,
Nor hope to pierce the ſacred gloom.

Beauty has ſuch reſiſtleſs pow'r,
That ev'n the chaſte Egyptian dame *
Sigh'd for the blooming Hebrew boy:
For her how fatal was the hour,
When to the banks of Nilus came
† A youth ſo lovely and ſo coy!

But ah! ſweet maid, my counſel hear;
(Youth ſhould attend, when thoſe adviſe
Whom long experience renders ſage).

* Zoleikha, Potiphar's wife.

† Joſeph, called by Perſians and Arabians Juſuf.

While

While muſick charms the raviſh'd ear,
While ſparkling cups delight our eyes,
Be gay ; and ſcorn the frowns of age.

What cruel anſwer have I heard !
And yet, by heav'n, I love thee ſtill :
Can aught be cruel from thy lip ?
Yet ſay, how fell that bitter word
From lips which ſtreams of ſweetneſs fill,
Which nought but drops of honey ſip ?

Go boldly forth, my ſimple lay,
Whoſe accents flow with artleſs eaſe,
Like orient pearls at random ſtrung ;
Thy notes are ſweet, the damſels ſay,
But, oh, far ſweeter, if they pleaſe
The nymph for whom theſe notes are ſung !

END OF THE GRAMMAR.

A CATALOGUE

OF

THE MOST VALUABLE BOOKS

IN

THE PERSIAN LANGUAGE.

Oxf. The Publick Libraries at Oxford.
Par. The Royal Library at Paris.
Lond. The Britiſh Muſeum at London.
Priv. The Collections of private Men.

HISTORY.

كتاب روضة الصفا تصنيف امير خواند شاه

The garden of purity, by Mirkhond.—A general hiſtory of Perſia in ſeveral large volumes. *Oxf. Priv.*

اكبر نامه ابو فضل

The hiſtory of the life of Sultan Acber, by the learned and elegant Abu Fazl. *Oxf.*

كتاب آيين اكبري

A deſcription of the Indian empire, written by the order of Sultan Acber by

by a ſociety of ſkilful men.—A tranſlation of this book would be extremely uſeful to the European companies that trade in India, as it contains a full account of every province and city in the dominions of the Mogul, of his revenues and expences, both in peace and war, and of all the cuſtoms and ceremonies in his palace; together with a deſcription of the natural productions of his empire. *Oxf.*

واقعات بابري

The actions of Sultan Baber; written either by himſelf, or under his inſpection.—This book contains a minute account of that prince's wars, and a natural hiſtory of his dominions. *Oxf.*

تاريخ كشمير

The hiſtory of Caſhmir, by a native of that extraordinary country.—A very curious and entertaining work. *Oxf.*

تاريخ عالم اراي عباسي

The hiſtory of the lives of the Perſian kings, from the head of the Sefi family to the death of Abbas the Cruel, improperly called the Great. *Oxf.*

تاريخ گزيده

The ſelect chronicle.—This work is an excellent hiſtory of Perſia, and has been tranſlated into Arabick and Turkiſh. *Oxf.*

خلاصة

خلاصة الاخبار

A ſhort hiſtory of Perſia, in one volume, by Khandemir, a learned and agreeable writer. *Oxf.*

لبّ التواريخ

The heart of hiſtories.—A copious hiſtory of the Perſian empire, written in the middle of the ſixteenth century by Abdallatif, a native of Cazvin.

ظفر نامه

The book of victory.—A hiſtory of the life of Timur, commonly called Tamerlane, written in a moſt beautiful and elegant ſtyle.

تذكرة الشعرأ تصنيف دولت شاه

An account of the lives of the Perſian poets, by Devletſhah of Samarcand. *Par.*

تاريخ جهانكشا يا تاريخ نادري من كلام
ميرزا مهدي

The hiſtory of the life of Nader Shah, king of Perſia, written by Mirza Mahadi, and tranſlated into French by the author of this grammar.

POETRY.

شاه نامه فردوسي

Shah Námeh. A collection of heroick poems on the ancient hiſtories of

Perſia, by Ferduſi. See the Treatiſe on Oriental Poetry, in Vol. IV. *Oxf.* *Priv.*

كليات خاقاني

The works of Khakáni, a ſublime and ſpirited poet. *Oxf.* *Priv.*

ديوان حافظ

The odes of Hafiz: ſee the treatiſe above-mentioned. *Lond.* *Oxf.* *Par.* *Priv.*

كليات سعدي

The works of Sadi; containing گلستان or *the bed of roſes*, بوستان or *the garden*, and ملمعات or *the rays of light*. The two firſt of theſe excellent books are very common; but I have not ſeen the laſt: they are all upon moral ſubjects, and are written with all the elegance of the Perſian language. *Oxf.*

كليات احلي

The works of Ahli; containing,

سحر حلال *lawful magick*, a poem.
شمع و پروانه *the taper and the moth*, a poem.
كتاب قصايد *a book of elegies.*
كتاب غزليات *a book of odes.*

كليات جامي

The works of Jámi; containing, among others,

سلسلة الذهب *the chain of gold*, a poem in three books.

قصه

قصه سلمان و ابسال *Selman and Abſal*, a tale.

سکندر نامه *the life of Alexander.*

یوسف و زلیخا *the loves of Joſeph and Zuleica*, a very beautiful poem.

لیلي و مجنون *the loves of Leila and Megenun.*

دیوان جامي *a collection of odes.*

بهارستان *the manſion of the ſpring.*

تحفة الاحرار *the gift of the noble.*

سجیة الابرار *the manners of the juſt. Oxf.*

دیوان خسرو

A book of elegant odes, by Mir Choſru. *Oxf.*

مثنوي
تصنیف جلال الدین رومي

A poetical work called *Meſnavi*, upon ſeveral ſubjects, of religion, hiſtory, morality, and politicks; compoſed by Geláleddîn, ſurnamed Rúmi.—This poem is greatly admired in Perſia, and it really deſerves admiration. *Oxf. Priv.*

دیوان انواري

The poems of Anvári, which are quoted by Sadi in his Guliſtán, and are much eſteemed in the Eaſt.

کلیات نظامي

The works of Nezámi; containing ſix poems:

اسرار العاشقین *the ſecrets of lovers.*

هفت پیکر *the ſeven faces.*
خسرو و شیرین *the loves of Choſru and Shirin.*
سکندر نامه *the life of Alexander.*
لیلي و مجنون *Leila and Megenun*, a tale.
مخزن الاسرار *the treaſure of ſecrets. Lond. Priv.*

پند نامه

Pendnáma, a book of moral ſentences, not unlike thoſe of Theogenis in Greek, by فریدالدین عطّار Frideddin Attar. *Lond. Oxf.*

کلیات کاتبي

The works of Catebi, containing five poems:

مجمع البحرین *the junction of two ſeas.*
ده باب *the ten chapters.*
حسن و عشق *beauty and love.*
ناصر و منصور *the conqueror and triumpher.*
بهرام و گلاندام *the loves of Baharam and Gulendam.*

There are many more hiſtories and poems written in Perſian; but thoſe above-mentioned are the moſt celebrated in Aſia. The poets of the ſecond claſs were رودکي Roudeki, who tranſlated Pilpai's fables into verſe; رشیدي Reſhídi, who wrote an art of poetry called حدایق السحر *the inchanted gardens*; احمدي Ahmedi, who compoſed an heroick poem on the actions of Tamerlane: not to mention a great number of elegiack and lyrick poets, who are very little known in Europe.

PHILO-

PHILOSOPHY.

انوار سهيلي كاشغي

The light of Soleil or Canopus.—A very elegant paraphraſe of Pilpai's tales and fables, by Caſhefi. *Oxf.*

عيار دانش

The touchſtone of learning; a more ſimple tranſlation of Pilpai, by Abu Fazl. *Oxf.*

هزار يك روز

The Perſian tales of a thouſand and one days, tranſlated into French by Petit de la Croix.

نگارستان جويني

Negariſtân *the gallery of pictures*, by Jouîni.—A miſcellaneous work upon moral ſubjects, in proſe and verſe. There is a beautiful copy of this book in the Bodleian library at Oxford. *Marſh* 397.

دانش نامه

A ſyſtem of natural philoſophy, by Isfahani. *Oxf.*

جواهر نامه

The natural hiſtory of precious ſtones. *Oxf.*

There are many books in Perſian upon Geometry, Algebra, Aſtronomy, Mechanicks, Logick, Rhetorick, and Phyſick; all which deſerve

ſerve to be read and ſtudied by the Europeans. The Perſians are very fond of elegant manuſcripts; all their favourite works are generally written upon fine ſilky paper, the ground of which is often powdered with gold or ſilver duſt: the two firſt leaves are commonly illuminated, and the whole book is ſometimes perfumed with eſſence of roſes or ſandal wood. The poem of Joſeph and Zuleica in the publick library at Oxford is, perhaps, the moſt beautiful manuſcript in the world: the margins of every page are gilt and adorned with garlands of flowers; and the hand-writing is elegant to the higheſt degree: it is in the collection of the learned Greaves, N°. 1. The Aſiaticks have many advantages in writing: their ink is extremely black, and never loſes its colour; the Egyptian reeds with which they write, are formed to make the fineſt ſtrokes and flouriſhes; and their letters run ſo eaſily into one another, that they can write faſter than any other nation. It is not ſtrange, therefore, that they prefer their manuſcripts to our beſt printed books; and if they ſhould ever adopt the art of printing, in order to promote the general circulation of learning, they will ſtill do right to preſerve their claſſical works in manuſcript.

I ſhall conclude with a Perſian ode in three Aſiatick hands, and ſhall add a few remarks upon each of them.

I.

NISKHI.

This is the only form of writing that we can imitate exactly by our types; it is the hand of the Arabians, who invented the characters; and it

it muſt, therefore, be learned before we attempt to read the other hands: it is frequently uſed by the Perſians, and the hiſtory of Nader Shah was written in it.

II.

TALIK.

This beautiful hand may eaſily be read by Europeans, if they underſtand the Perſian language; and if they do not, what will it avail them to read it? In this form of writing the ſtrokes are extremely fine, and the initial letters ز ر د are ſometimes ſcarcely perceptible. The characters are the ſame with thoſe uſed in printing, except that س and ش are often expreſſed by a long ſtroke of the reed, as in the third word of the ſecond line, which anſwers to ساقي: there are alſo two examples of this in the third line. As the Perſians always write their lines of an equal length, they are obliged to place their words in a very irregular manner; if the line be too ſhort, they lengthen it by a fine ſtroke of the reed; if too long, they write the words one above another. In the Perſian poems the tranſcribers place both members of a couplet on the ſame line, and not the firſt above the ſecond, as we do: a Perſian would write the following verſes in this order,

With raviſhed ears *The monarch hears,*
Aſſumes the god; *Affects to nod.*

It muſt be confeſſed, that this irregularity in writing, joined to the confuſion of the diacritical points, which are often placed at random, and ſometimes omitted, makes it very difficult to read the Perſian manuſcripts, till the language becomes familiar to us; but this difficulty, like all

all others in the world, will be inſenſibly ſurmounted by the habit of induſtry and perſeverance, without which no great deſign was ever accompliſhed.

III.

SHEKESTEH.

In this inelegant hand all order and analogy are neglected; the points which diſtinguiſh ف from ق, خ from ج, and ب from ت, ث and ن, &c. are for the moſt part omitted, and theſe ſeven letters, ا د ذ ر ز ژ و are connected with thoſe that follow them in a moſt irregular manner. This is, certainly, a conſiderable difficulty, which muſt be ſurmounted before the learner can tranſlate an Indian letter: but I am perſuaded, that thoſe who chiefly complain of it have another difficulty ſtill greater, which is their imperfect knowledge of the language.

NISKHI.

چو آفتاب مي از مشرق پياله برآيد
زباغ عارض ساقي هزار لاله برآيد
نسيم در بر گل بشكند كلالهٔ سنبل
چو از ميان چمن بوي آن كلاله برآيد
شكايت شب هجران نه آن شكايتهاست
كه شمهٔ زبيانش بصد رساله برآيد
گرت چو نوح نبي صبر هست در غم طوفان
بلا بگردد وكام هزار ساله برآيد
بسعي خود نتوان برد گوهر مقصود
خيال تست كه اين كار بيحواله برآيد
زگرد خوان فلك گو طمع چه ميداري
كه بيپالات صد غصه يكنواله برآيد
نسيم زلفت اگر بگذرد بتربت حافظ
زخاك كالبدش صد هزار لاله برآيد

ADVERTISEMENT.

THE following Index will be found, it is hoped, of conſiderable uſe to learners, to thoſe in particular who are unprovided with dictionaries; ſince it is not only intended as a literal alphabetical explanation and analyſis of the extracts and authorities from the various writers interſperſed through the Grammar, but as a vocabulary it may be employed to advantage, by imprinting on the memory a number of uſeful words.

It may not be improper, however, to inform thoſe who have made but little progreſs in this language, that, in conſulting any dictionary, there are a variety of inſeparable particles prefixed and annexed to words, which muſt be analyſed or ſeparated before the meaning can be found: for example,

بکامست which literally ſignifies *to deſire is*, muſt not be looked for under the letter ب but under ک, the ب prefixed being the inſeparable preposition *for*, *to*, *in*, کام implying *deſire*, *&c.* and ست (for است) the third perſon preſent of بودن *to be*.

It is unneceſſary to multiply examples, but it will ſave the learner much trouble if he keep in mind, that the principal of theſe prefixed particles are,

ال the Arabick particle *the*.

ب (or بي before words beginning with ا) the characteriſtick of the firſt future, and ſometimes of the imperative.

به or بـ the prepoſition *in, to, for, &c.*

بـ prefixed ſometimes by way of pleonaſm, to which no tranſlation can give any preciſe meaning.

با *with.*

بي *without.*

ز (for از) *from, with, by, &c.*

ک (for که) *which, what.*

مي م or همي characteriſticks of the preſent tenſe.—Theſe characteriſticks of the preſent are frequently omitted by the Perſian authors.

مه (or مي before words beginning with ا) the negative prefixed to imperatives.

نه or ن (or ني before words beginning with ا) the general negative prefixed to all other tenſes*.

The particles which are commonly annexed to words are as follow:

The poſſeſſive pronouns

ام م or يم *my, mine.*	ما *our.*
ات ت or يت *thy, thine.*	شما *your.*
و *his, her, its.*	ش or يش *their.*

ان the plural of nouns having reference to living creatures.

ها the plural of inanimate nouns.

ا or يا the poetick vocative.

را the termination of the oblique caſes.

ست the third perſon preſent of بودن *to be.*

* Notwithſtanding the above obſervations, which will ſave the learner ſome perplexity in conſulting dictionaries, many of the compounded words, and ſuch oblique tenſes as differ moſt from their infinitives, are for his greater eaſe and ſatisfaction inſerted in this Index.

ی is ſometimes equivalent to our *a* or *one*; and at other times after nouns ending with ا or ه it marks that the following noun is in the genitive caſe; and it is then equal to our *of*.

The Perſian writers make frequent uſe of the contracted infinitive; when the learner therefore cannot find ſuch words as پرسید or ترسید in the Index, let him look for ترسیدن پرسیدن &c.

*** The A prefixed to ſome words in the Index ſhows that they are of Arabick original.

INDEX.

اح

آب Water, fountain: luſtre.

ابر upon: a cloud.

A ابرار *pl. of* بر the juſt.

آبرنك colour, paint, *comp. of* آب water *and* رنك colour.

A ابسال Abſal, *proper name.*

A ابوفضل Abufazel (father of virtue) *proper name.*

A ابوليث Abuleis (father of the lion) *proper name.*

ات *(annexed to words)* thy.

آتش fire. آتشين fiery.

A اثر a mark, impreſſion.

اجستن to plant.

A احداق *pl. of* حدقه the eyes.

A احرار *pl. of* حر the noble, free.

A احزين *or* احزان care, grief.

A احسان a preſent, favour, benefit.

A احمد Ahmed (moſt worthy of praiſe) *a proper name.*

A احوال *pl. of* حل affairs, conditions; ſecrets.

اختن to draw *a ſword, knife, &c.*

ار

A اختيار choice, liberty; prudence.

A اخر end, finally; another.

A اخرين moderns; poſterity.

A ادم Adam; a man: a meſſenger.

A اذا when.

اذار the 9th Perſian month; vernal.

آذر fire.

آذربيجان the province of Media.

آر bringing, bring thou, *from* آوردن

آراي *or* آرا adorning, *from* آراستن to adorn.

ارام reſt.

ارزد is worth, *from* ارزانيدن

ارد may bring, *from* اوردن

A ارشاد ſafety, rectitude.

ارم Irem, *name of a fabulous garden in the Eaſt, ſuppoſed to have been built by a king named Sheddad.*

از from.

آزاد كرد he ſets at liberty.

آزادي liberty.

ازار afflicting, *from*
آزاردن to rebuke, afflict, wound.
ازان from that.
ازآنجا thence.
ازاین from this.
ازاینجا hence.
ازبهر on account of.
ازبهرچه wherefore? why?
ازجهت on account of.
آزرده afflicted, *from* آزردن
ازکجا whence.
آزما experienced, *from* آزمودن
آزمایش temptation, experience.
آزمودن to try, tempt.
ازمیان from amidst.
ازیکدیگر from one another.
اژدن to few together.
آسا like, resembling: appeasing.
آسایش rest, *both from* آسودن
اسب a horse.
A استمع hearing, sound.
استمع نمودندي they listened.
A اسرار *pl. of* سرّ secrets.
اسمان heaven.
آسودن to rest.
اش *(annexed to words)* their.

اشک a tear.
آشکار clear, evident.
آشناي love, friendship, familiarity: knowledge.
اشوب disturbing, *from*
آشوفتن to disturb.
آشیانه a nest.
A اضطراب confusion, pain.
A اطراف *pl. of* طرف parts, tracts.
A اعتدال equality, temperance.
A اعتقاد belief, faith.
A اعظم great; greater.
اغاز a beginning.
A اغصان *pl. of* غصن branches.
اغوشتن to embrace.
A اغیار *pl. of* غیر rivals, jealousy.
اغیشتن to cut.
آفتاب the sun.
افتابه *or* ابتابه a bottle; an ewer.
افتادن to fall.
افراز exalting, *from* افراختن
افراسیاب Afrasiab, *proper name.*
افروختن to inflame.
افروز inflaming, *from the above.*
افریدن to create.
افرین creating, *from the above.*

افزا *or* افزاي increaſing, *from*
افزودن to increaſe.
افزون increaſing.
افسوس alas!
افشاردن to ſpeak idly.
افشان ſprinkling, ſhedding.
افشاندن to ſprinkle, ſhed.
افشردن to preſs.
افکن throwing, *from*
افکندن to throw.
A اقداح *pl. of* قدح cups.
A اقداحهم their cups.
A اقرار affirmation, confirmation.
A اکبر Akber (greater) *proper name.*
اگه *or* آگاه intelligent, vigilant; knowledge.
اگر if. اگرچه though.
آگن filling. آگندن to fill.
اکنون now.
آگین full.
A ال *the article* the.
A الّا but, except.
A التفات eſteem, reſpect.
A التیام gentleneſs, lenity.
A الحان muſical notes.
A الضمیر the mind.

A الف a thouſand.
الود ſprinkled, ſtained, *from*
الودن to ſtain, ſprinkle.
A الهي O God, heaven; divine.
A اليد *the Arab. article prefixed to* يد aid, ſtrength, hand, &c.
ام *(annexed to words)* my.
امادن to prepare; to be ready.
آماز preparing.
A امان ſecurity, mercy; ſincerity.
آمد he came; coming.
آمدن to approach: the approach.
آمد و شد coming and going.
امروز to-day.
امشب to-night.
آموختن to learn, teach.
آموز ſkilled, teaching.
آميختن to mix.
آميد hope. اميدوار hopeful.
امير a prince, noble.
اميرخواند شاه Mirkhond ſhah, *proper name.*
آميز mixing, *from* آميختن
آن he: that: time: now.
آنان thoſe.
انباشتن to fill.

A انتظار desire, expectation.
آنجا there, in that place.
A انجام *and* نجم ſtars.
انداختن to throw, dart.
انداز throwing, *from the above.*
اندرون within.
اندك little.
اندوختن to gain, gather.
اندودن to beſmear.
اندوز gathering, gaining.
انديش thought, conſideration.
آنسو thither.
انكه that which ; he who.
آنگه *or* آنگاه then, at that time.
انكاشتن to think.
انگيختن to excite, raiſe.
انگيز raiſing, exciting.
A انوار Anvar (ſplendor) *proper name.*
آنها thoſe.
A انهار *pl. of* نهر rivers.
اوي *or* او *or* و he, ſhe, it : his, hers, its.
او خود himſelf, herſelf.
آواز a voice, ſound : fame.
A آوان *pl. of* آن times.

اوبار devouring, ſwallowing, *from*
اوباشتن to devour.
آوردن آور bringing, *from*
اورا him, her, it ; to him, &c.
A اوراق *pl. of* ورق leaves.
آوردن to bring.
اورنگ a throne : a manufacturing village.
A اوضاع *pl. of* وضع affairs, actions.
A اول firſt : the beginning.
A اوّلين forefathers, the ancients.
اويختن to hang.
A اهل ſkilful : endowed with, poſſeſſed of : people.
اهل حكمت wife.
آهو a fawn.
آي coming ; come thou, *from* آمدن
اي or ايا O ! *ſign of the voc. caſe.*
A ايام times, days, *pl. of* يوم
ايستادن to ſtand.
ايشان they : their. ايشان خود themſelves. ايشانرا them : to them.
اي عزيز O Sir !
A ايمن the right hand.

این this. اینان theſe.
اینجا here.
اینچنین ſo, thus.
اینسو hither.
اینک behold.
اینه a mirror.
اینها theſe.
ایین nature.

ب

ب with ; in : to, for.
با with, poſſeſſed of: ſince.
باب a gate ; a chapter.
بابر Baber, *a proper name*.
باختن to play.
باد the wind, air ; let it be.
باد صبا zephyr ; a gentle gale ; the eaſt *or* morning wind.
باده wine.
بار a load, baggage.
پارسي Perſian.
باري once.
باز playing, play thou, *fr.* باختن
باز again, anew.
بازداشتن to with-hold.
بازنده a player ; playing.

باش being, be thou, *from* بودن
باشا a baſhâw, governor.
باشد it may be ; it may happen, *from* بودن
پاشیدن to ſprinkle, diffuſe.
باغ a garden. باغبان a gardener.
بافتن to weave : to tinge.
باقي A the remainder ; permanent.
باک fear, care.
پاک pure, chaſte, clean.
پاکباز affectionate.
پاکتر more pure.
پاکدامن innocent, unblemiſhed.
پاکرو beautiful, amiable.
پاکیزه gentle, pure, lovely.
بال a wing : an arm.
بالا above, upwards.
پالودن to ſtrain.
بامداد in the morning.
پانزده fifteen.
پانصد five hundred.
باهم together.
باید it is neceſſary, *from* بایستن
پایدار permanent, *from* پاي a foot, *and* دار *the participle of* داشتن to have.

بایستن

بایستن to be neceſſary.
پایستن to accept.
ببرد he took *or* bore up.
بترس fear thou, *from* ترسیدن
ببوسید he kiſſed, *from* بوسیدن
The firſt ب *appears to be redundant.*
بچه (*pl.* بچکان) an infant.
بجهت for.
A بحر metre : the ſea.
A بحرجز the Iambick meaſure.
A بحررمل the Trochaick meaſure.
A بحرهزج a kind of verſe, conſiſting of Iambicks and Spondees.
A بحرین *dual of* بحر the two ſeas.
بخارا Bokhara, *name of a place.*
پختن to boil.
بخشم I may or can give, *from* بخشیدن to give.
بد bad. بدم bad of me.
بدان to *or* for theſe.
بدان know thou. بدانستمي I might have known, *fr.* دانستن
بده give thou, *from* دادن
پدید conſpicuouſly, publickly.
پدیدآمدن to become conſpicuous.
پذیر accepting, *from* پذیرفتن to accept.
پر full. بر the boſom : upon برت upon thy boſom. بر carrying, raviſhing, *from* بردن
براسودن to reſt.
براسودمي I ſhould reſt.
برآمدن to aſcend.
براي for, becauſe.
برآید ariſes, comes, *fr.* برآمدن
بربط a harp, lute.
پرتو a ray, ſplendor.
برخاستن to riſe, ariſe.
پرداختن to finiſh, compoſe.
پرداز compoſing, compléting.
پردازد he finiſhes, performs.
برداشتن to raiſe, exalt.
بردن to bear, carry, lead.
بردند they carry off.
پرده a veil, tapeſtry.
پرده‌داري a chamberlain, porter.
پرس aſk thou, aſking.
برسد it arrives.
برسر above, on the top *or* head.
پرسیدن to aſk.
پرسیده ایم we have aſked.
برفت he went away.

برگ a leaf; power; arms; ornament; a muſical inſtrument.
پرکردن to fill.
برگشتن to return, recede.
برنشستن to aſcend, mount.
پروانه a butterfly, moth.
پرور a protector, nouriſher; educating; educate thou.
پروردن to educate, nouriſh.
پرورش education.
برون without, out of.
برهم together.
برهیختن to beware, abſtain.
پرهیز abſtinence, chaſtity.
پري an angel, fairy.
پریشان ruinous, diſordered, ſcattered.
بزیر under, below.
پژمردن to wither, decay.
بسپارند they will give up, *from* سپردن
بستان a garden: a breaſt.
بستن to bind, ſhut.
پسر a boy, child.
بسیار much, many.
بشکفتي it bloſſomed.

بشکنیم let us break.
A بصیرت ſight: prudence.
A بطال lazy; a miſcreant.
A بطل vain, fruitleſs.
بعد after. بعد ازآن afterwards.
بغرما 2d *perſon, imperative from* فرمودن to command, &c.
بکامست is to my deſire.
بکاوید he ſhall dig, *from* کافتن
بگذار leave thou.
بگو ſay thou, *from* گفتن
بگذرد it ſhall paſs, *from* گذردن
بل but.
A بلا misfortune: without.
A بلاد a country, region.
بلبل a nightingale.
بلکه but.
پلنگ a tiger.
A بلي yes.
بمیرد it ſhall periſh, *from* مردن
بنابرین therefore.
بنال mourn thou, *from* نالیدن
پنج five. پنجاه fifty.
پنجم the fifth.
بند binding, compiling; bind thou.
پند advice, counſel.

پنداشتن

پنداشتن to ſuppoſe, think.
بندد can bind, *from* بستن
بنفشه‌زار a garden of violets.
بنمود ſhowed, *from* نمودن : *The* ب *prefixed ſeems to be redundant.*
بودن to be.
بودندي they were, *from* بودن
پوده a little branch.
پوزش an excuſe.
بوس a kiſs.
بوستان a garden.
بوسيد he kiſſed, *from* بوسيدن
پوشيدن to hide, cover, conceal.
بوم an owl. ببوم to the owl.
بوي fragrance, ſmell.
بوي گل roſe-ſcented.
به good : in, into.
بهار the ſpring.
بهارستان the manſion of the ſpring.
بهجت chearfulneſs.
بهر becauſe, for, on account of : all, every one : fortune ; pre-excellence.
بهرام Baharam (the planet Mars) *proper name.*

پهلوي the breaſt, ſide : near : the ancient Perſian language.
بهم together, one with another.
بي without.
بيا come thou, *from* آمدن
بيابان a deſart : uncultivated.
بيابم I ſhall find.
بيار bring thou, *from* اوردن
A بياض white ; brightneſs.
پياله a cup.
بيباك fearleſs.
بيامان faithleſs, mercileſs.
بياموزي thou ſhalt learn, *from* آموختن
A بيت a houſe ; a diſtich.
بيتامّل inconſiderate.
بيترتيب irregular.
بيحواله without aſſiſtance.
بيخ a root, origin.
بيخار without a thorn.
بيخبر ignorant.
بيختن to ſift.
پيختن to take captive.
بيحقيقت falſe, faithleſs.
پيدا openly : a diſcovery.
بيدل heartleſs, diſconſolate.

پیر old ; an old man.
پیرا adorning, collecting.
پیراستن to deck.
بیرون without, out of doors.
بیز ſhedding, ſifting, *from* بیختن
بیست twenty.
پیش before ; the front.
بیشمار innumerable.
بیقرار inconſtant ; afflicted.
بیکانه new. بیکانکي novelty.
پیکر the face, form.
پیل an elephant.
بیم fear, danger.
بیمثال unequalled.
پیمودن to meaſure.
بین ſeeing.
بینم I may ſee, *both from* دیدن
بینتها *or* بي انتها endleſs.
بینوا helpleſs, unfortunate.
پیوستن to join, touch.
پیوند touching, joining, reaching.

ت

ات *or* ت *(annexed to words)* thy.
تا until, that, in order to.

تاب heat, flame ; ſplendor; ſtrength ; deſire ; a fever ; contorſion.
تابانیدن to cauſe to ſhine.
تابم I may turn, &c. *from*
تابیدن to turn, twiſt ; to ſhine, make warm ; to be able.
تابناک bright, ſhining.
تاختن to twiſt ; haſten ; wager.
تار obſcurity ; a hair ; a thread ; the ſummit.
تاراج ſpoil, prey, ruin.
تاري obſcurity, darkneſs.
تاریخ A a hiſtory, chronicle.
تاریک dark. تاریکتر darker.
تازه freſh, new, young.
تازه‌تر more freſh, &c.
تافتن to inflame, burn.
تامّل A conſideration, ſpeculation.
تبا let alone, leave, relinquiſh.
تحفه A a preſent ; rare, elegant.
تدبیر A prudence, advice ; government ; regulation.
تذکره A a record, obligation.
تر moiſt, freſh.
ترا thee ; to thee.

ترانه

ترانه harmony, modulation.

A تربت a tomb.

A ترتيب order, regularity.

ترسي thou feareſt, *from* ترسيدن to fear.

ترسيدي thou mayeſt fear.

A تشويز pointing; ſhame, anguiſh.

A ترك a beautiful man *or* woman; a Turk; leaving, relinquiſhing.

تصحيح correcting; arranging.

A تصنيف compoſition, invention.

A تعالي الله *or* الله تعالي omnipotent God.

A تعجيل haſte.

A تعليق hanging, dependent; the moſt elegant kind of Perſian hand-writing.

A تغافل negligence: contempt.

A تغرّج relaxation, walking; contemplation.

تلخ bitter; ſeverely.

تلخكام bitter in the mouth.

تماشا diverſion; a ſpectacle, ſeeing.

A تمام full, perfect; completion, end: completely.

A تمنّا a wiſh; ſupplication.

تن the body, perſon.

تنها alone, only; ſolitary.

تو thou: thy. توخود thyſelf.

A تواريخ (*pl. of* تاريخ) hiſtories.

توان it is poſſible, *from* توانستن

A توبة repentance; converſion.

توختن to collect; to pay debts.

A تهنيت congratulation.

تهي wretched, empty, naked, poor.

تير an arrow: the river Tigris.

تيز ſharp; violent, paſſionate.

تيغ a ſword.

ث

A ثري moiſture.

A ثريا the conſtellation Pleïades.

A ثمين precious: the eighth.

ج

جا a place.

جادو an inchanter; inchanting.

چاره a remedy.

چاك a fiſſure, a breach.

چاك زدن to tear.

جام a cup, glaſs ; mirror.
جامه a mantle, robe ; bed.
جامي a collection.
جان the ſoul ; a beautiful woman.
جانان ſouls ; friends ; lovers.
جان فزاي delighting the ſoul.
جانوار having life, an animal.
A جبين the forehead.
A جدّ ſtudy, endeavour.
چرا which ; wherefore, why ?
A جراحت (*pl.* جراحات) a wound.
چرخ fortune ; the world, globe.
چرکس Circaſſia.
A جريمه a crime.
جزا *or* جز except, unleſs.
جستن to leap ; to ſeek, examine.
چشم an eye.
چشمه a fountain.
چشيدن to taſte, try.
چشيده ام I have taſted.
A جعد a curling lock.
چغانه a kind of muſical inſtrument, a lyre, a lute.
جگر the heart. جگردوز heart-piercing.
چکني what doſt thou do ? *comp. of* چ (*for* چه) what, *and the 2d perſon pref. of* کردن
چگونه how ? what ?
A جلال الدّين Gelaleddin (the glory of religion) *proper name.*
A جلد a volume : the ſkin.
A جمال beauty, elegance.
جمشيد Gemſhid, *proper name.*
A جمع collection, aſſembly, troops.
چمن a garden, meadow.
چمنزار verdant plains, meadows.
چنان in like manner.
چنانچه in the ſame way.
چنانکه in this manner, thus.
A جنّت *or* جنه paradiſe.
چند how many ?
چند بار how often ?
جنستان fairy land.
چنگ a harp, lute.
چو when (*or* چنين) like, as.
جو ſeek thou, *from* جستن
جواب an anſwer.
جوان young ; a young man.
جواني youth.
A جواهر (*pl. of* جوهر) jewels.
چون how ? when.

چونکه when that.
جويني Jouini, *name of an author*.
جويي thou mayeſt ſeek, *from* جستن
چه what, which.
جه leaping, *from* جستن
چهار four.
چهارده fourteen.
چهارصد four hundred.
چهارم the fourth.
جهان the world.
جهانکشا conqueror of the world.
جهاندار poſſeſſing the world.
A جهد diligence, ſolicitude.
چهل forty.
چي what? چيست what is it?
چيد he gathers, *from* چيدن
چه ميجوي what doſt thou ſeek?
چه ميکوي what doſt thou ſay?
چين China: a ringlet.
چينم I may gather, *from* چيدن

ح

A حاجت neceſſity: poverty.
A حاصل arriving; completion; harveſt, produce: profit.
A حافظ Hafiz (a man of great memory) *name of a poet*.
A حال a condition, ſtate: a thing: time preſent.
A حالت motion, action; ſtate.
A حبس impriſonment.
A حدايق (*pl. of* حديقه) gardens.
A حديث news; an accident.
A حذر caution.
A حرکت motion: a vowel.
A حسد envy, malevolence.
A حسن beauty, elegance.
A حشمت followers, troops.
A حقّ true: truth, reaſon.
A حقيقت ſincerity: truly.
A حکم a decree; wiſdom.
A حکمت ſcience; a myſtery; a miracle.
A حکيم wiſe: a doctor, learned man, philoſopher, phyſician.
A حلال lawful.
A حمّام a bath.
A حمد praiſe.
A حوادث (*pl. of* حادث) accidents, news.
A حواله aſſiſtance, ſupport: a fortreſs; eminence, mountain.
A حوايج

A حوايج (*pl. of* حاجت) neceſſaries, neceſſities: things.
A حيات life; a portico, veſtibule.
A حيل (*pl. of* حيلة) frauds.
A حيوان living, life; an animal.

خ

خار a thorn.
خارخار anguiſh, reſentment.
خاستن to riſe.
A خاصّ pure, excellent; noble.
A خاطر mind, heart, diſpoſition.
خاقاني Khakani, *name of a poet.*
خاک earth, duſt.
A خال a mole *on the face.*
A خالق the Creator.
خان a lord, grandee; an inn.
خانها (*pl. of* خانه) houſes.
A خبر hiſtory; news; fame.
خبرده relate thou, *from*
خبرداد to inform, relate.
ختن Khoten, *Tartary.*
A خجل aſhamed, bluſhing; envy.
A خجلت a bluſh, ſhame.
خدا God.
خداوند a prince, lord, patron.
خداوندا O God! O heaven!
خداوندیکانه the only Lord God.
خدایار friend of God, *prop. name.*
خرامان ſtately, pompous.
A خرّت murmured: fell, *from* خرّ
خرد intellect: ſmall.
خرده minute, ſubtile; minutiæ.
خرسند contented. خرسندم I am contented. خرسندي content.
خرم charming, pleaſant.
خروس a cock *or* hen.
خروش rage, emotion: an attack.
خرید buying; he bought.
خزان the autumn.
خسرو Khoſrou, *Cyrus.*
A خضر Khezar, *proper name.*
A خطّ a muſtacho; a line, rule.
A خطا a crime, error.
خفقان palpitation of the heart.
A خلاصت the beſt part of any thing, the ſubſtance, cream.
A خلوص ſincerity, purity.
خندان ſmiling, pleaſant.
خواب ſleep; a dream.
خواب الود drowned in ſleep.
خوابجا the place of reſt; a bed.

خوارا eating, devouring.
خواستن to be willing.
خوان a reader, ſinger, ſinging: viands, victuals; a table.
خواندن to read, ſing.
خواه aſk, call, wiſh for.
خواهي you will, *both from* خواستن
خوب pleaſant, fair, gentle.
خوبتر more beautiful, &c.
خوبترين moſt beautiful.
خوب روي fair-faced.
خود *or* خودش one's ſelf.
خوردن to eat, devour.
خورشيد the ſun.
خوش ſweet.
خوشا joy be to—
خوشبوي ſweet-ſcented.
خوشخوي ſweet-tempered.
خون blood. خونريز blood-dropping.
خوي diſpoſition, temper.
خويدن to chew the cud.
خيال imagination, phantaſy; a ſpectre: vain, fruitleſs.
خيز riſing, *from* خاستن *or*
خيزيدن to riſe, ſpring up.
خيزيدي thou haſt riſen.

د

داج darkneſs, night.
داد equity; a gift; lamentation.
دادن to give.
دار having, *from* داشتن
دار A a family; houſe; town.
دارا Dara, *Darius*.
دارم I have, enjoy, poſſeſs.
دارند they have *or* hold.
داشت he had, *both from*
داشتن to have, hold.
داغ a wound, ſcar.
دام a net, ſnare, trap.
دامن a fold, lappet, *or* hem of a garment.
دان knowing: a veſſel; ſheath.
دانا a wiſe *or* learned man.
دانايانه prudently, wiſely.
دانستم I know.
دانستن to know.
دانش learning.
دانشمند learned; a doctor.
دانشمندي learning, literature.
دانند they know, *from* دانستن
دانه ſnare, allurement; a grain: cannon ball.

داني

دانی thou knoweſt, doſt thou know?

A داوری dominion, adminiſtration of juſtice.

در in, above; around: a gate.

A دُرّ (*pl. of* دُرّة) pearls.

درآمدن to enter.

درآوردن to carry in.

درآویختن to ſuſpend; contend; provoke.

درخت a plant, tree.

درخواستن to require, demand.

درد a wound, torment: dregs.

درست right, compleat.

درشت harſh, hard.

درکروبود was betrothed.

درنگ delay.

درنگرد he beholds, *from*

درنگرستن to view, behold.

درون within: the heart; intrails.

دری the Perſian language.

دریا the ſea, a wave.

دریافتن to underſtand.

دریغا *or* دریغ alas!

دست the hand.

دشمن an enemy.

دفتر a regiſter, journal; index.

A دقیقت minute; ſubtile, ſmall; a ſubtilty: a minute.

درگذر depart from, leave.

درگذشت it paſſes away.

دگر again: another.

دل the heart.

دلاویز raviſhing, delightful, *comp. of* دل *and* اویز *participle of* اویختن to exalt, ſuſpend.

دلجو agreeable, ſalutary, *comp. of* دل *and* جو (*for* جوی) *part. of* جستن to deſire, aſk.

دلدار a miſtreſs; heart-raviſhing, *comp. of* دل *and* دار *particip. of* داشتن to have, hold.

دلسوز heart-wounding, *comp. of* دل *and* سوز *part. of* سوختن to burn.

دلفریب heart-deceiving, *comp. of* دل *and* فریب *part. of* فریفتن to deceive.

دلکشی heart-conquering, *comp. of* دل *and* کشی *from* کشیدن to open, conquer, &c.

دم time: breath: pleaſure.

دماغ

دماغ the brain, the palate.
دمساز a friend; harmony, *comp.* *of* دم breath, and ساز *from* ساختن to do, make.
دو two.
A دوحت a ſpecies of large trees; orchard: rattles for children.
A دور a circle, orbit, revolution: rolling.
دوري diſtance, abſence.
دوز ſewing, piercing.
دوزده twelve.
دوست a friend, miſtreſs.
دوستر dearer, more friendly.
دوصد two hundred.
A دولت *or* دوله felicity; riches; a kingdom, ſtate.
دوم the ſecond.
ده a village; a giver: ten.
دهر fortune, fate, time, world.
دهش a gift, liberality.
دهشت fear, aſtoniſhment.
دهقان a villager.
ده هزار ten thouſand.
دي winter, firſt winter month, December; yeſterday.

A ديار *(pl. of* دار*)* friends, families, habitations: a country.
ديد he ſaw, *from* ديدن to ſee.
ديدار ſight.
ديروز yeſterday.
ديگر another. ديگربار again.
ديوان a collection of an author's works, chiefly poetical: a royal court, tribunal of juſtice.

ذ

A ذو poſſeſſed of, endowed with.
A ذو جلال majeſtick.
A ذهب gold.

ر

A راحت tranquillity.
راز a ſecret, myſtery.
راغ a declivity, foot of a hill.
A رافت compaſſion, favour.
راندن to draw, drive, baniſh.
راه a way, path.
راه زدن to rob, ſteal, infeſt the highway.
A رايحه fragrant; fragrance.

A رباعي a verſe of four lines, a word of four letters.

A رجوع returning.

رخ a cheek, face; a groan; the ſound of a muſical inſtrument.

رخسار a cheek.

A رساله an embaſſy; a mandate.

رسانيدن to cauſe to arrive.

رستن to grow; to be delivered.

A رسم manner, law, regulation.

رسيد arrives, *from*

رسيدن to arrive.

رشته a line, thread.

A رشيد Raſhid (a conductor) *proper name.*

A رعنا tender, delicate, lovely.

رفتار motion.

رفتم I went, *from*

رفتن to go: departure.

رقصيدن to dance: motion.

A رقم colouring, painting, embroidery: writing; a letter, character; arithmetick.

رکناباد Roknabad, *name of a place.*

A رموز (*pl. of* رمز) enigmas.

A رمي he threw; throwing.

رنج ſorrow, pain.

رند a wanton, diſſolute, drunken perſon.

رنگ colour, paint.

رنگارنگ many-coloured, various.

رنگين coloured.

A روا right, competent, worthy.

A روح the ſoul, life, ſpirit.

روح افزا ſpirit-raiſing, *from* افزودن

رودکي Rudeki, *proper name.*

روز a day.

روزافزون encreaſing daily.

روزگار fortune, world, time, an age; wind, air, vanity.

روزگار نامه a journal.

روزي one day: fortune.

روشن ſplendid, evident.

روشنتر more ſplendid.

روشني light, ſplendor.

A روضت a garden.

A رونق beauty, elegance.

روي *or* رو face, top.

روي thou doſt go, *from* رفتن

رويي thou doſt grow, *from* رستن

ره a road, way.

A ريحان

A ریحان herbs *(in general) properly* ſweet baſil.
ریختن to pour.
ریز pouring, dropping.
ریستن to buz.

ز

ز *(for* از*)* from : if.
زادن to be born ; to bring forth.
زار a complaint : a bed, a place.
زاریدن to complain.
ژاله dew ; froſt, hoar froſt, hail.
زبان the tongue ; language.
A زبده the moſt excellent of any thing, the flour, cream.
زبر above, high, ſuperior.
زخم a wound, blow, ſtroke.
زدا diſpelling.
زدن to ſtrike, hurt, impel.
زدودن to poliſh.
زر gold.
زرد pale, yellow.
زرگر a goldſmith.
زرنگار ornamented with gold.
زرین golden.
زستن to live.
زکه from whom ?
زلف a lock of hair.
زلیخا Zuleikha, *Potiphar's wife.*
A زمان the world ; fortune ; time, ſeaſon.
زمردفام emerald-coloured.
زمردین made of emeralds.
زمین ground, earth.
زن ſtriking, diſturbing, *fr.* زدن
زندان a priſon.
زندگاني life.
A زوال decay, miſery.
زهر poiſon, venom.
زهرناک poiſonous.
زهره Venus ; courage ; gall.
زیان loſs, damage.
زیب an ornament ; beauty.
زیبا beautiful.
زیبا تر more beautiful.
زیبد agrees, *from*
زیبیدن to quadrate, agree with.
زیر under, below.
زیرا becauſe, for.

س

سا like, reſembling.
A ساحل

A ساحل a ſhore, coaſt, bank.
ساختن to prepare, make.
سار full of.
ساز preparing.
سازد he makes, *both from* ساختن
سازنده a compoſer, performer.
ساغر a cup.
A ساق the leg.
A ساقي a cup-bearer, water-carrier.
A سالک a traveller; going.
ساله a year, age.
سايه a ſhade.
A سبب a cauſe, motive.
سپردن to reſign, commit, recommend, charge, enjoin.
سبک light of weight.
سبکباران bearers of light burdens.
سپوختن to prick.
سپه a ſoldier, ſoldiery, army.
سپيده white.
سپيده دام the morning, aurora.
ستاشتن to take, raviſh.
ستان taking: a country.
ستايش praiſe, *from* ستودن
ستدن to take.
سترون to ſhave, eraſe, efface.
ستم injury, oppreſſion, tyranny, threatening.
ستمديدگان the injured, afflicted.
ستمکار a tyrant.
ستمگر the wicked.
ستمکيش a tyrant.
ستودن to praiſe.
A سجاده a kind of carpet.
A سجع rhyme, melody; the cooing of doves.
A سجود adoration.
A سجيت diſpoſition, temper.
A سحر the morning, crepuſcle; inchantment.
سحرگاه *or* سحرکه the morning.
A سحري belonging to the morning.
سختي adverſity, danger, poverty.
سخن ſpeech; a word.
سر head, end, extremity; love, deſire: principal, ſupreme.
A سراج a lamp, lanthern; the ſun.
سراسر from beginning to end.
سرافراز lofty, tall; glorious.
سردادن to baniſh to a place, to confine.

سرشتن to mix, compoſe.
سرگذشت an occurrence, accident: a tale, ſong, warbling.
سرگشته wanton; aſtoniſhed, confuſed: a vagabond.
سرو a cypreſs-tree; a horn.
A سرور joy: a prince, chief.
سريش mixing, *from* سرشتن
سزا convenient, proper.
سزاي it is proper.
سعادتمند of a good diſpoſition; happy, auguſt.
سعدي Sadi, *name of a poet.*
A سعي an endeavour, diligence.
سفتي thou pierceſt, *from*
سفتن to pierce, bore.
سكندر Sekander, *Alexander.*
A سكون quiet, reſignation.
A سلسال pure water: a chain.
A سلسله a chain, ſeries, lineage.
A سلمان Selman, *proper name.*
A سليم Selim (perfect, unblemiſhed) *proper name.*
سمرقند Samarcand, *a city.*
سمن jeſſamine.
سمنبر jeſſamine-boſomed.

سنبل a hyacinth.
سنبلستان a garden of hyacinths.
سنگ a ſtone.
سنگين ſtony.
A سواد blackneſs: melancholy.
سوختن to burn, inflame.
سودمي I would touch, rub, *from*
سودن to ſtroke, rub, touch.
سوري a beautiful kind of red roſe.
سوز inflaming, *from* سوختن
سوگند an oath.
سوي towards; a place, part, ſide.
سه three.
سها Soha, *name of a ſtar.*
سهي tall, erect.
سهيل *the ſtar* Canopus; *name of a Perſian author.*
سي thirty.
سياه *or* سيه black.
سياهي blackneſs.
سيراب bathed, full of water.
سيزده thirteen.
سيصد three hundred.
سيم ſilver.
سيما the face, colour.
سيمين ſilvered.

سینه the boſom, breaſt.
سیوم the third.

ش

اش *or* ش *(annexed to words)* his, her: to him, to her.
شاخ a branch, twig, horn.
شادمانی mirth.
شام the evening.
شامگاه in the evening.
شان *(for* ایشان*)* they; their.
شاندن to comb.
شانزده ſixteen.
شاه a king, emperor.
شاهوش royal, princely.
شب night.
A شباب youth.
شبی one night.
شتاب haſte.
شتاب‌کن *or* شتابی make haſte.
شتافتن to make haſte.
شتر *(pl.* شتران *or* شترها*)* a camel.
A شجر a tree.
A شجع ſtrength, force, agility.
شد he was: going, *from*
شدن to be, &c.

شراب wine.
شرمسار baſhful.
شرمساری baſhfulneſs.
شستن to waſh.
شش ſix. شصت ſixty.
A شعرا *(pl. of* شاعر*)* poets, learned men, doctors.
A شعله light, flame, ſplendor.
شکار a hunter.
شکاف breaking, *from*
شکافتن to cleave, tear, break.
A شکایت a complaint.
شکر ſugar.
شکرخوارا eating ſugar.
شکردن to hunt, take, ſeize.
شکردان / شکرستان } a cheſt of ſugar.
شکرلب ſugar-lipped.
شکستن to break, defeat, overpower.
شکسته Shekeſteh (broken) *the current Perſian hand-writing, uſed in Hindoſtan.*
شکفتن to bloſſom; to admire.
شکند they bloſſom, *from the above.*
شکوفه a flower.
شکیبا patient.

شکیبایی

شکیبایي patience, toleration.

شما you, your. شما خود yourſelves.

شمار number; numerous.

شمارا ye, you; to you.

A شمامه odour, fragrance.

شمردن to number, enumerate.

A شمس the ſun; gold.

شمشیر a ſcymitar.

A شمع a candle, wax taper.

A شمّه odour: nature, cuſtom; an atom.

شناختن to underſtand.

شناس knowing, *from the above.*

شنفتن *or* شنودن to hear.

شنوده ام I have heard.

شنیدند they heard, *fr.* شنیدن

شوخ jovial, gay, wanton, bold, inſolent.

A شهد honey, honey-comb.

A شهر a city; the moon; a knave.

شیدا infane; enamoured.

شیر a lion; alſo a tiger.

شیرازه the top band of a book.

شیرازي Shiraz, *name of a place.*

شیرستان the habitation of lions.

شیرماده a lioneſs.

شیر نر a lion.

شیرین Shireen (ſweet, gentle), *proper name.*

شیرینکار of gentle manners.

ص

A صاحب a lord, maſter, poſſeſſor, friend: endowed with.

صاهب جمال beautiful.

صاحب دل honeſt-hearted.

A صبا the zephyr; youth.

A صبح *or* صباح morning, aurora.

صبحدم in the morning.

صبحدمي one morning.

A صبر patience.

A صبي a boy.

صحبة company, ſociety.

A صحیفه a leaf, book, page.

صد a hundred.

صددر Saddar (a hundred gates), *name of a* Perſian *book.*

صد هزار a hundred thouſand.

صرف کردن to expend, employ.

A صعب difficult, ſevere.

صف a rank, file; order.

A صفا purity, pleaſure.

A صمّا a calamity.

A صوت voice, ſound, noiſe.

A صورت fancy, image, form; a ſpectre.

صورت کردن to feign.

A صیام faſting; the ſeaſon of faſting among the Mahomedans; *metaphorically* the ſpring.

A صید hunting; prey.

صید کردن to take priſoner.

ض

A ضمیر mind, conſcience.

A ضیا light, ſplendor.

ط

A طرب joy, mirth, feſtivity.

طربخانه the houſe of mirth.

A طرف a border, margin, part.

A طرّه a lock of hair.

A طریق cuſtom, way, manner.

طلبی thou aſkeſt, *from* طلبیدن

A طلوع riſing, *as the ſun.*

A طمع deſire, avarice.

A طواف a circuit, walk.

طوطی a parrot.

طوفان the deluge.

A طی a fold, ply: folding.

A طیر a bird.

ظ

A ظفر victory: Timur *or* Tamerlane.

A ظلمت darkneſs.

ع

A عادت cuſtom, uſage.

A عارض a cheek; a tooth; an accident; a heavy cloud.

A عاشق a lover, miſtreſs; enamoured.

A عاشقین two lovers.

A عاقبه the end, iſſue, event, ſucceſs; finally.

A عالم the world, time; learned.

عالم سوزی enlightener *or* inflamer of the world.

A عام univerſal: plebeian.

A عبّاسی Abbaſi, *name of a dynaſty of Arabian khalifs.*

عبادتگاه a place of worſhip.

A عبرت

عبرت

A عبرت wonder, myſtery, example.
A عجب wonder, admiration.
A عدالت juſtice.
A عدو an enemy.
A عذار a cheek, face, temples.
A عراب a wild Arab.
A عرب an Arabian inhabiting a city.
A عرصه a field, court, area; an empty ſpace: a dice-table.
A عروض poetry, proſody.
A عزيز magnificent, incomparable.
A عشرت mirth, converſation; the pleaſures of the table.
A عشق love.
عشق بازي fondneſs.
A عصمت chaſtity, integrity; defence, ſafeguard.
A عطر perfume, ottar of roſes.
عطرسا perfumed, fragrant.
A عفاك الله God preſerve.
A عقد a ſtring of pearls: a treaty.
A عقل prudence, memory, art, knowledge; a narrative.
A عقوبت puniſhment, torment.
A علم knowledge, ſcience, art.
A علما *(pl. of* عليم) learned men.
A عمر life. عمرم my life.
A عمل action, operation.
A عنبر amber, ambergris.
A عندليب a nightingale.
A عنكبوت a ſpider.
A عوايب *(pl. of* عيب) vices.
A عهد age, time; compact, promiſe.
A عيار a touchſtone, proof.
A عيب a vice, crime, ſtain.
A عيد a feſtival, ſolemnity; joy.
A عيش mirth, delight; life.
A عين a fountain; an eye, look; gold; eſſence: paradiſe.

غ

A غايب abſent, invincible, concealed.
A غبار duſt; a thick vapour.
A غريب a ſtranger, foreigner; extraordinary.
A غزال a fawn.
A غزل an ode.
A غزليات *(pl. of the above)* odes.
A غصّه vexation.
A غلام a boy, ſervant.

A غم care, grief, terror.
غمگين ſorrowful.
غمناك affliction.
غنچه a roſe-bud.
غنودن to ſleep, ſlumber.

ف

A فاضت overflowed, *from* فيض
A فال an omen, preſage.
فام coloured.
A فتنه a tumult, faction, diſcord, miſchief, ſcandal.
A فخر glorious; glory, ornament.
A فدا ranſom, redemption.
A فراق abſence, ſeparation.
فراموش oblivion, *from*
فراموشيدن to forget.
A فرخ happy.
فردا to-morrow.
فردوسي Ferduſi (belonging to paradiſe) *name of a poet.*
فرستادن to ſend.
فرشته an angel, meſſenger; fairy.
A فرقت abſence; a troop; a ſect.
فرمودن to command.
فرو below: dejected.

فروخت ſelling: he ſold, *from*
فروختن to ſell.
فرودآمدن to deſcend.
فروزي (افروزي *for*) inflamed, *from* افروختن
فروش ſelling.
فروشد he ſells, *both from* فروختن
A فروغ ſplendor.
فروماندن to be dejected.
فريبي فريب *or* deceit, *from* فريفتن
فريدون Feridoun, *name of a king.*
فريفتن to deceive.
فسردن to freeze, congeal.
فشان ſcattering, *from* فشاندن
فشردن to preſs, ſqueeze.
A فصاحت eloquence, melody.
فغان ſorrow, complaint: alas!
A فكر conſideration, care.
فكر بغرما conſider; بغرما *is the imperative of* فرمودن
فكن throwing, throw thou, *from*
فكندن to throw, throw away, lay aſide.
A فلك heaven; the world; fortune.

A في in, into.

A فيض abundance : he diffuſed.

فيل an elephant.

ق

قاف Kaf, *the name of a fabulous mountain*.

A قدّ a form, figure, ſhape, ſtature.

A قدح a cup, goblet.

A قدر fate ; predeſtination ; quantity ; value ; dignity, power.

A قرار conſtancy, conſiſtency, confirmation ; quiet.

A قرين contiguous, related to.

A قصايد (*pl. of* قصيده) poems, elegies.

A قصر a palace.

A قصّه a tale ; an action.

A قصيده an elegy, poem.

A قضا fate, death, judgment ; juriſdiction.

A قطعه a fragment : ſegment, part.

قفس a cage.

A قلعة (*pl.* قلعجات) a caſtle.

A قلم a pen.

قلمكار a writer, an engraver.

قلوب (*pl. of* قلب) hearts.

A قمر the moon.

قمروش like the moon.

A قول a word, ſpeech, eloquence.

A قهر violence, force, oppreſſion ; power ; chaſtiſement ; anger.

A قياس meaſure ; reaſoning, thought, advice, argument ; a ſyllogiſm.

A قيام ſtation, ſtanding ; reſurrection : confuſion, tumult.

A قيصر Ceſar, an emperor.

ك

A ك as, like, in the ſame manner.

A كاتبي Katebi (a writer, ſecretary) *proper name*.

A كاحداقي like my eyes, *comp. of* ك like, احداق eyes, *and* ي *the inſeparable pronoun* my.

كادن to careſs.

كار buſineſs, object ; a maker.

كارخانه a ſhop, place of buſineſs ; the world.

كارزار a battle, conteſt.

كارگر expert : one who labours,

bours, adjuſts, penetrates, brings a thing to bear.

کارگرآمدن to penetrate, labour, &c.

کاروان a caravan.

کاستن to leſſen.

کاش would!

کاشانه a houſe, hall, gallery, chamber.

کافتن to dig.

کاکل a curling lock.

کالبد the body; a form, model.

کام deſire, wiſh.

کامران deſire; the obtaining one's wiſh.

کاه a place: a ſtraw: leſſening.

A کبر pride, magnificence.

کبوتر a dove.

A کتاب a book, letter, writing.

کجا where? whither? how?

کداختن to melt, diſpel.

کداز melting, *from the above.*

کدام who? کدامت who is there?

کذشتن to leave, neglect.

کذرانیدن to paſs through.

کذشتن to paſs: to leave.

کر if: a performer, maker.

کرا whom; to whom? hire, rent.

کرازنده ſporting, ſkipping, ſtrutting.

کرچه though.

کرد buſineſs, labour: he made.

کردابي a whirlpool, gulf, precipice.

کردار action, labour, profeſſion; life.

کردش جام the circling glaſs.

کردم I made, *from*

کردن to do, make.

کردن the neck.

کرز a battle-axe, mace.

کرفتن to take.

کرک a wolf.

کرم warm. کرما warmth.

کرمان Carmania, *name of a place.*

کرو marriage, nuptials, betrothing, a pledge.

کري *or* کریه lamentation, weeping.

کریختن to flee, eſcape.

کریستن to weep.

کز that, which.

گزاردن to perform.
گزشتن to pafs.
گزیدن to chooſe ; to bite.
گزیده ſelect ; moſt excellent, noble, glorious : bitten.
کس a perſon, any one.
گستر ſpreading, ſtrewing, *from*
گستردن to ſpread, ſtrew, ſcatter.
گسیختن to break, tear.
گسیل breaking, *from the above.*
گشا conquering, opening, &c. *from*
گشادن to open, diſcover, conquer ; to rejoice.
گشاید he diſcovers, *from the above.*
گشتن to become : to kill.
گشستن to break, rend.
گشفتن to ſcatter, diſſolve.
کشمیر Cachemire, *name of a place.*
کشود he has diſcovered, &c. *from*
کشودن to diſcover, open, conquer, delight.
کشور a region, climate, country.
کشیده ام I have ſuffered *or* drawn.
کف the hand, the palm.
گفت he ſaid. گفتار ſpeech.
گفتم I ſaid, *both from*
گفتن to ſpeak, ſay ; ſpeaking.
گفتي thou haſt ſaid ; he ſaid.
گل (gul) a roſe.
گل (geel) clay.
گلاب roſe-water.
گلاله hair, locks.
گلام a word, writing, oration.
گلاندم Gulendam (roſe-reſembling, *from* گل a roſe, *and* اندام form, figure, &c.) *a proper name.*
گلاه a diadem, cap.
گلبن a roſe-buſh.
گلبوي roſe-ſcented.
گلبه a cloſet, cottage, hut.
گلزار a bed of roſes.
گلستان Guliſtán (a roſe-garden, bower of roſes) *title of a celebrated book.*
گلسوري a beautiful ſpecies of red roſe.
گلشان a roſe-garden.
گلعذار roſe-cheeked.
گلغام roſe-coloured.

گلفشان ſtrewing flowers.

گلگشت a roſe-walk; bower, delightful place.

گلگون roſe-coloured.

A كليات (*pl. of* كلّي) the whole; univerſal. The whole works.

كم little; defective; abſent.

گماشتن to inſert, place, commit; to looſe, liberate.

A كمال perfection, accompliſhment, finiſhing.

كمبها of little value. كمتر leſs.

كمعقل with little ſenſe.

كن do thou; doing, *from* كردن

كنار a boundary, margin, ſide, part, ſhore; an embrace.

كنبد a vault, arch, tower, cupola.

گند rotting, *from*

گندن *or* گندیدن to rot.

كنيز a ſervant maid, female ſlave.

كو where?

گو ſay thou, *from* گفتن

گوش an ear.

گوش كن liſten thou, *from*

گوش كردن to liſten.

كوشه a corner.

گوفتم I ſmote, *from*

گوفتن to ſmite.

گوناگون various, many-coloured.

كوه a mountain.

گوهر a jewel, pearl; luſtre; eſſence; ſelf-exiſting.

كه who, which: ſince.

كي who.

گيتي the univerſe.

گير taking.

گيرد might take, *both from* گرفتن

كيست who is it? *comp. of* كي who, *and 3d perſ. pref. of* بودن

كين *or* كينه hatred, revenge, rancour. كين full of.

كين that theſe, *comp. of* ك *and* اين

ل

لاله a tulip.

لالهزار a border *or* bed of tulips.

لاندن to move.

لب (*pl.* لبان) a lip; margin.

A لبّ the heart, pith, marrow.

لبالب up to the brim.

لشكر an army.

لشكر كش a conquering army.

A لطف

A لطف benignity, gentleneſs, grace, favour, humanity, generoſity.

لعل a ruby, ruby lip.

لک a lack, a hundred thouſand.

A للسجود for the worſhip (of God) *comp. of* ل for, *and* ل *for the Arab. article* لا *and* سجود adoration.

A لولیان the moſt precious ſort of pearls; beautiful women.

A لیث a lion.

لیکن but.

A لیل Leil *or* لیله night.

لیلي Leila, *a woman's name.*

م

م *(annexed to words)* my.

A مآء water, liquor, juice.

A ما that, which.

ما we; our. ما خود ourſelves.

ماده female: a woman.

مار a ſerpent.

مارا us; to us.

A مالت bent, *from* میل

مالیدن to rub, grind, poliſh.

ماندن to remain.

مانستن to reſemble.

مانند they remain, *from* ماندن

ماه the moon: a month.

ماه‌رخ with cheeks like the moon.

ماه‌روي with a face like the moon.

ماهي lunar, monthly; a fiſh.

A مایل inclining, having a propenſity.

مبادا leſt, by chance.

A مبسوط extended, dilated, ſpread.

مپرس do not aſk, *from* پرسیدن

A مثال ſimilitude, reſemblance.

A مثنوي rhyme.

A مجلس an aſſembly, banquet.

A مجنون Megenun (diſtracted with love) *proper name.*

A مجمع a place where people aſſemble; a collection, junction.

A محبت love, friendſhip, benevolence; affection; company.

A محبوب a friend, miſtreſs; amiable, dear, beloved.

A محبوس confined, impriſoned.

A محرم a friend, counſellor; ſpouſe, huſband, wife; any one who from their ſtation in a family is admitted

admitted into the *haram* or women's apartments.

A محقّر vile, contemptible, trifling.

A محلّ place, time, opportunity.

محمد Mohamed (praiſe-worthy), *proper name.*

A محنت affliction, diſgrace.

A مختصر contracted; an epitome.

A مختلف diſcordant, confuſed.

مخزن a magazine, treaſury.

A مدّبر governing; a governor, magiſtrate.

A مدّت a ſpace of time.

A مدهوش aſtoniſhed, diſturbed.

A مذاق to taſte; the taſte, palate.

مرا me; to me.

A مراحم (*pl. of* مرحمت) favours, graces.

A مراد deſire, will, affection.

A مراهم (*pl. of* مرهم) remedies, plaiſters.

مرد *or* مردم a man, hero; brave.

مردانه courageouſly, manfully.

مردن to die; to be extinguiſhed.

A مروّت courteſy, generoſity.

مژده joyful tidings.

مست enamoured, intoxicated.

A مستغني diſdainful; rich; content.

A مشامّ perfumed; the palate.

A مشاهده the ſight.

مشاهده نمودن to view.

A مشرق the eaſt.

A مشغول attentive; attention.

مشک muſk. مشکبوي ſmelling of muſk. مشکين muſky.

A مصراع *or* ع an hemiſtich; one half of a folding door.

A مصدر a ſource: infinitive.

مصلّا Moſella, *name of a place.*

A مضرّت damage, diſadvantage.

A مطرب a ſinger, muſician.

A معذور an excuſe.

A معرکه a battle; field of battle.

A معشوق a friend, a lover.

A معشوقه a miſtreſs.

A معطّر ſcented, perfumed.

A معقول reaſonable, rational, probable, pertinent.

A معما an enigma, myſtery.

A معني ſenſe, idea, ſignification.

A معهود eſtabliſhed, known.

A مغ a prieſt of the Perſees, Guebres *or* worſhippers of fire.

مغبچگان cup-bearers.

مغز the brain, head, marrow, ſubſtance, *or* beſt part of any thing.

A مفارقت ſeparation, alienation.

A مقام condition, ſtation; dignity; office: reſidence: muſical tone.

A مقدار quantity, ſpace, number.

A مقصود intention, will, deſire.

A مقلّب a conductor, mover, diſpoſer.

A مكافات a recompence, reward.

مگر perhaps, by chance: unleſs.

مل wine.

A ملّاح a ſailor.

A ملک a kingdom, power, poſſeſſion, inheritance; an angel.

A ملمعت rays of light.

من I: my. من خود myſelf.

A منتها finiſhed, concluded.

مند full of, endowed with.

A منزل a houſe of entertainment, an inn; any place where travellers reſt at night; a day's journey, a ſtage.

A منصور a conqueror, triumpher.

A منفعت advantages.

A منقار a bird's bill.

منيار do not bring, *the imperative of* اوردن *with the negative prefixed.*

منيوش liſten not, *the negative imperative of* نيوشيدن

A موج a wave.

A موجب a cauſe; an acceptor.

A موزون melodious; adjuſted, arranged, weighed.

A موسم time, ſeaſon.

A موصل Muſul, *name of a place.*

موي hair.

A موبد firm.

A مهجور ſeparated, repudiated, abandoned.

مهر the ſun; moon; love; a ſeal-ring: a gold coin about 1l. 16s.

مهوش like the moon.

مي wine.

مي *characteriſtick of the preſ. tenſe.*

ميار do not bring, *the negative imperative of* اوردن

ميان between, among: middle.

ميانميز

میامیز do not mix *or* ſprinkle, *the negative imperative of* آمیختن

مي بيني thou ſaweſt, *2d perſon preſent of* دیدن

میخواره a wine drinker ; an earthen drinking veſſel.

میداني thou knoweſt.

میر dying, *from* مردن

میرزا the ſon of a prince *or* great man, a knight. میرزا مهدي Mirza Mahadi, *proper name.*

میروبي doſt thou grow ? *from* رستن

میزني thou ſtrikeſt.

میزیبد is it becoming ?

میغ a cloud, a fog.

میغروش a ſeller of wine, *comp. of* مي wine, *and part. of* فروختن

میکشي thou draweſt, beareſt.

مینالم I complain, *from* نالیدن

میوها fruits.

ن

نا not. نا امید hopeleſs.

ناب pure, ſincere ; like.

ناتمام imperfect.

ناچیز worthleſs, deſpicable.

A نادره memorable events ; rare.

نادر شاه Nadir Shah, *prop. name.*

ناز blandiſhments ; wantonneſs.

نازک gentle, tender, delicate.

نازنین elegant, delicate, amiable.

ناشکفته unblown, unblemiſhed.

ناشناس ignorant.

A ناصر a conqueror, defender.

A ناظر a ſpectator, ſuperintendant.

نافه a bag (of muſk) : the navel.

ناک full of. ناگه ſuddenly.

ناگهان unexpectedly.

نالان plaintive, complaining.

نالیدن to complain.

نام a name. نامترا thy name.

نامدار illuſtrious ; a hero.

نامه a book, hiſtory.

نان bread.

A نایب a viceroy, deputy.

نبرد a battle, war.

نبود is not. نبود مي I would not have been.

A نبي a prophet.

نتابم I will not turn.

نترسي do you not fear.

نتوان

نتوان it is impoſſible.
A نثار ſcattering, diſperſing.
A نثر proſe; to diffuſe, ſtrew.
نجستمي I would not have ſought, *or* leaped.
A نجم a ſtar, planet: fortune.
A نحو grammar, ſyntax.
نخچير hunting; the chace; prey.
نخست firſt.
نخشبي Nakſhebi, *proper name.*
نر male.
نرگس a narciſſus.
نرم gentle, tame; light: ſoft.
نزد near.
A نزل deſcending; hoſpitality.
A نزول deſcent; happening.
A نسخي Niſkhi (a tranſcript) *the character in which Arabick manuſcripts are generally written.*
A نسيم a gale.
نشاستن to cauſe to ſit down.
A نشاط alacrity, pleaſure.
نشاندن to fix.
نشستن to ſit down.
نشنوي you do not hear.
نشين ſitting, *from* نشستن

A نصيحت counſel, exhortation.
نظامي Nezami, *name of a poet.*
A نظر the ſight, the eye.
نظرباز rolling the eyes, ogling.
A نظم verſe; a ſtring of pearls.
نعره‌زدن to call *or* ſing aloud.
A نعمت a benefit; victuals.
نغز beautiful, good; ſwift.
A نغمت muſick, harmony.
A نفس ſoul, ſelf; breath; deſire.
A نفع gain, utility.
A نقد ready money.
A نقش painting, embroidery.
A نقل a narration, report, copy, tranſlation.
نگار a picture, ornament; a beautiful woman.
نگارستان Negariſtan (a gallery of pictures) *title of a celebrated book.*
نگته ſubtilties, myſteries.
نگرستن to view.
نگو *or* نکوي good.
نگه *or* نگاه cuſtody, care, obſervation.
نگه‌دار preſerve thou, *imperat. of* نگه‌داشتن

نها ſhowing. نهودند they ſhow.
نمودن to ſhow.
نواي melody, voice: wealth.
نواب *(pl. of* نايب) viceroys, &c.
نواختن to ſoothe.
نواز ſoothing, *from the above.*
نوازش *(pl.* نوازشات) a favour.
نوازنده ſoothing, warbling, *from* نواختن
نواله a benefit.
A نوبت a turn, change, watch, centinel. نوبت زدن to relieve guard.
نوبهار the ſpring, the early ſpring; new year.
A نوح the prophet Noah.
A نوحت a complaint.
نود ninety.
A نور light, brightneſs.
نوروز the firſt day of ſpring.
نوزده nineteen.
نوش drinking, a drinker; any thing drinkable, *from* نوشيدن
نوشت *or* نوشتن to write.
نويس write thou, *from the above.*
نه nine.

نه placing, *from* نهادن to place.
نهاده ايم we have placed.
نهال a tree, ſhrub.
نهان hidden, *from* نهفتن
A نهر a river; flowing.
نهفتن to hide, lie hid.
ني a pipe, flute.
نيز even, alſo: again.
نيست there is not.
نيشتن to write.
نيک good, excellent.
نيکو bright, beautiful, elegant.
نيکويي reputation, goodneſs.
نيل the river Nile.

و

و and; he, ſhe, it.
واپس after, behind, again.
واپس داشتن to detain.
A واضح evident.
A واقعات actions, occurrences, events: battles: misfortunes.
وان Van, *name of a town.*
A وجود eſſence, ſubſtance, exiſtence, nature, body, perſon.

وجود گرفتن to commit, perform, give a being to.

وار *or* ور like, poſſeſſing.

A ورق a leaf *of a* tree *or* paper.

وز and from.

وزید it blows, *from* وزیدن

وست he, ſhe, it is.

وش like, reſembling.

A وصال enjoyment; arrival; meeting; conjunction.

A وضع ſituation; action; geſture.

A وفا good faith; a promiſe.

A ولي but: a prince: a ſlave.

وي he, ſhe, it; his, her, its.

ویرانه a deſert; depopulated.

ه

A هایل dreadful, terrible.

A هجر *or* هجران ſeparation, abſence.

A هجوم an aſſault; impetuoſity.

هر *or* هران every: ſoever.

هرات Herat, *name of a city*.

هرجاکه whenever.

هرچه *or* هرانچه whatſoever.

هرچندکه *or* هرچند although.

هر گجا wherever.

هر گجا که whereſoever.

هرگز ever.

هرگزنه never.

هرکه *or* هرانکه whoſoever.

هزار a thouſand; a nightingale.

هستن to be, exiſt.

هشت eight. هشتاد eighty.

هشده eighteen.

هفت ſeven. هفتاد ſeventy.

هفده ſeventeen.

A هل whether, but.

هم and, alſo; together: both.

A هم *(annexed to words)* their.

هماشیان of the ſame neſt.

همان only.

هماندم directly.

هماهنگ of the ſame inclination.

همبزم of the ſame banquet.

همپستر lying on the ſame pillow.

همچنین in the ſame way.

همچو *or* همچون like, as.

همخوابه ſleeping together.

همدم breathing together.

هم‌راز an intimate friend.
هم‌نشين fitting together; a companion.
هم‌ه all, univerſal.
هم‌يرسيد it arrives, comes.
هم‌يرفتم I went, *from* رفتن
هميشه always.
هندو black; an Indian.
هنكام time, ſeaſon.
هنوز yet.
A هوا air: wind: ſound.
هيچ no, never.
هيچ ميداني doſt thou not know? *from* هيچ دانستن
هيشتن to lay down.

ي

يا O! or.
ياب *or* يابان finding.
يابم I may find, *both from* يافتن
ياد remember; memory, record.
يار a friend, miſtreſs; defender; power, advantage.
يارب O heaven! O Lord! *comp. of* يا O! *and* رب a lord, maſter.
يازده eleven.
ياسمين jeſſamine.
يافت he found, *from* يافتن to find.
ياقوت a ruby.
يت *(annexed to words)* thy.
A يد the hand; aid, power, ſtrength.
يش *(annexed to words)* their.
يعني that is to ſay, viz.
يغما prey, ſpoil, booty.
يك one.
يكانه a hero, conqueror; incomparable; unequalled.
يكتاي precious, valuable, rare.
يكدانه ineſtimable, rare.
يكدم one moment.
يكدو one or two, a few.
يكديكر one another.
يكروز one day.
يم *(annexed to words)* my.
يمن Yemen, *Arabia the happy.*
يوسف Joſeph.

ADVERTISEMENT.

THE greateſt part of the following Piece was deſigned to be added to a Grammar of the Perſian language, *which was printed in* 1771. *It might eaſily have been ſwelled into a larger treatiſe, by adding more copious extracts from the* Perſian *writers, both in proſe and verſe; but, as the change of ſtyle may be ſeen as well in ten lines as in a thouſand, it ſeemed equally uſeful and leſs oſtentatious, to exhibit only a few choſen ſpecimens from the beſt authors, and chiefly from the Poets, who, in all nations, have taken the greateſt pains to harmonize and improve their language.*

THE

HISTORY

OF

THE PERSIAN LANGUAGE.

MOST of my readers will apprehend, that, in attempting to trace the progreſs of the *Perſian language*, through a period of two thouſand years, I am entering into a ſubject, which will afford them neither amuſement nor inſtruction, and can be agreeable only to thoſe few men, who apply themſelves to the obſcurer branches of literature, and have very little intercourſe with the reſt of mankind. The title of my piece ſeems, indeed, to give a reaſonable ground for their apprehenſions; and the tranſition appears rather abrupt, from the hiſtory of Monarchs to *the hiſtory of mere words*, and from the revolutions of *the Perſian Empire* to the variations of *the Perſian idiom:* but it ſhall be my endeavour to remove, as far as poſſible, the dryneſs of the ſubject, by interſperſing the narrative with a variety of Eaſtern anecdotes; and, as to the ſecond objection, it may be alledged, that *a conſiderable change in the language of any nation is uſually effected by a change in the government*; ſo that *literary and civil hiſtory* are very nearly allied, and may often be uſed with advantage to prove and illuſtrate one another.

The Hiſtory of the *Perſian* tongue may be divided into *four periods*, like that of the Empire; not that the language was immediately altered upon

upon every revolution of the ſtate, but it is obſervable, that, under each Dynaſty of which we have any monuments remaining, there was an apparent change in the dialect of the kingdom, eſpecially under the two laſt, namely, the *Saſſanian and Mohammedan* dynaſties: and theſe, indeed, are the only periods, of which we can ſpeak with any degree of certainty.

It is natural to ſuppoſe, that, in the infancy of the *Perſian* Empire, under *Caiûmaras* and his deſcendants, no great pains were taken to cultivate and poliſh the language, which in that rude age muſt needs be thought ſufficiently elegant, if it were ſufficiently clear and intelligible; and we are aſſured by *Herodotus*, that, even after the reign of CYRUS, *the whole education of the Perſian youth, from the age of five years to twenty, conſiſted in three points only, riding, throwing the javelin, and the practice of moral virtue*; which account is alſo confirmed by Xenophon. The ſtory mentioned by Diodorus *of the old volumes of parchment, on which the Perſians were obliged by a certain law to write the annals of their country*, was probably invented by *Cteſias*, that he might give an air of authenticity to his impertinent fables; for ſuch literary impoſtures were as frequent among the *Greeks*, as among us, who imitate the Ancients in nothing but their failings. We are far from contending, however, that the ancient Perſians, eſpecially thoſe of the *ſecond period*, were entire ſtrangers to the art of compoſition either in verſe or proſe; for there never was a nation ſo rude and unpoliſhed, who had not a cuſtom *of celebrating the noble acts of their anceſtors, and inciting one another by ſongs and panegyricks to an imitation of their virtue*; and *Strabo*, a very different author from *Diodorus*, aſſerts, *that the* Perſians *uſed frequently to ſing the praiſes of their ancient Heroes and Demigods, ſometimes with a muſical inſtrument, and ſometimes with the voice alone:* but what their language really was, what were their rules of verſification, or what was the courſe of their ſtudies, no mortal can pretend to know with any ſhadow of exactneſs.

The

The *Greek* Hiſtorians can give us no light on this ſubject; for neither *Themiſtocles*, who ſpoke the dialect of *Perſia* like a native, though he had ſpent only one year in learning it*, nor even *Xenophon*, whoſe intimacy with *the younger Cyrus* could not have been contracted without a knowledge of his language, ſeem to have read the works of the *Perſians*, or even to have known their characters; but were perhaps contented to expreſs their ſentiments in *Perſian* with eaſe and fluency. Nor are we much enlightened by the writers after *Alexander*; not even by thoſe, who have deſcribed the life of that Hero: for *Curtius*, who compiled his rhetorical Hiſtory from the *Greek* authors, ſeems to have known as little of *Perſian* as of *Scythian*, though he dreſſes up a number of ſpeeches for the chiefs of thoſe nations, which certainly were never ſpoken by them. A few words, indeed, are here and there interſperſed in theſe hiſtories, which are ſtill uſed in the modern idiom of *Perſia*†; but we can no more form an idea of a whole language from a liſt of broken phraſes or detached epithets, than we can judge of a poem or piece of oratory, from an unconnected line or a ſingle member of a period.

Since the *Greeks* afford us ſo little information, nothing remains but to conſult the *Perſians* themſelves; and the great Traveller *Chardin*, whom

* *Themiſtocles* omne illud-tempus (anni unius ſpatium) literis ſermonique *Perſarum* dedit, quibus adeò eruditus eſt, ut multò commodiùs dicatur apud Regem verba feciſſe, quàm hi poterant, qui in *Perſide* erant nati. *Corn. Nep. in Themiſt.*

† Thus *Roxana, Statira, Pariſatis*, ſeem to be corrupted from *Roſhan* روشن *Sitára* ستاره *Parizada* پریزاده which ſignify, *Splendid, a Star, Angel-born*. *Paſargadæ*, or, *a Prince of the Blood*, appears to be compounded of *Peſer* پسر *a Child*, and *Gada* گده *a Houſe*: i. e. *a child of the Royal Family*. To this we may add, 1. that *Art* or *Ard* ارد which begins many *Perſian* names, ſignifies *Strong*; as *Ardeſhír*, Artaxerxes, ارد شیر or, *The ſtrong Lion*, *Ardevân* or *Ardeban* اردبان *The ſtrong Guard*, &c. 2. that the termination *dates*, as *Mithridates*, &c. is the *Perſian dad* داد and anſwers to the δωρον of the *Greeks*, as Ἐρμόδωρος, and the like. If it were poſſible to recover a whole Catalogue of theſe old *Perſian* names, ſuch an enquiry would be little more than learned trifling; for to collect a number of ſolitary words, without any books which they might enable us to read, would be like procuring at random a multitude of keys, without any caſket which they might help us to unlock.

every Orientaliſt muſt always mention with reverence, ſeems to have enquired very diligently into the ancient language of the people, among whom he reſided ſo long, and whoſe manners he deſcribes with ſo much copiouſneſs and learning: but he declares, after all his reſearches, "That "the old *Perſian* is a language entirely loſt; in which no books are "extant, and of which there are no rudiments remaining: that the "*Guebres*, who are the remains of the *Parſis*, or *Adorers of Fire*, have "an idiom peculiar to themſelves; which is ſuppoſed, by the *Perſians* "in general, to be rather a jargon of their own, than a part of their an-"cient tongue: that, if you believe their own account, the Magi, who "reſided at *Yezd* in *Carmania*, have preſerved this language from father "to ſon, after the diſſolution of their Monarchy; but that, for his part, "he has found no reaſon to give any credit to their ſtory: that they "have, indeed, ſome books in ſtrange characters, but he cannot perſuade "himſelf that they are old *Perſian* letters; eſpecially, ſince they bear no "kind of reſemblance to thoſe on the famous monuments at *Perſepolis*." The authority of this excellent writer is deciſive, and puts an end at once to the controverſy lately ſtarted, concerning the authenticity of the books aſcribed to *Zoroaſter*, which a *French* adventurer, who *tranſlated them from the tranſlation* of a certain Gipſy at *Surat*, has had the boldneſs to ſend abroad as genuine: but, to avoid any ſuſpicion of miſrepreſenting the paſſage, it ſeems neceſſary to tranſcribe the very words of Sir *John Chardin*, which the reader may ſee at the bottom of the page*. From

* Quand *à l'ancien Perſan*, c'eſt une langue perduë; on n'en trouve ni livres ni rudimens. Les *Guébres*, qui ſont les reſtes des *Perſes* ou *Ignicoles*, qui ſe perpetuent de pere en fils depuis la deſtruction de leur Monarchie, ont un Idiome particulier; mais on le croit plûtôt *un jargon* que leur ancienne langue. Ils diſent que les Prêtres, qui ſe tiennent à *Yezd*, ville de la *Caramanie*, qui eſt leur *Pirée* et leur principale place, ſe ſont tranſmis cette langue juſqu'ici par tradition, et de main en main; mais quelque recherche que j'en aïe fait, je n'ai rien trouvé, qui me pût perſuader cela. Ces *Guebres* ont à la verité des livres en caracteres et en mots inconnus, dont les figures tirent aſſez ſur celles des langues, qui nous ſont le plus connuës; mais je ne ſaurois croire que ce ſoit là l'ancien Perſan, d'autant plus que le caractere, dont j'ai parlé, eſt entierement different de celui des inſcriptions de *Perſepolis*. Je donnerai des *eſtypes* de l'un et de l'autre caractere, dans la deſcription du fameux monument qui reſte en ce lieu-là. CHARDIN, Tom. V. Chap. III.

this

this we may reaſonably conclude, that the gibberiſh of thoſe ſwarthy vagabonds, whom we often ſee brooding over a miſerable fire under the hedges, may as well be taken for *old Egyptian*, and the beggars themſelves for the *prieſts of Iſis*, as the jugglers on the coaſt of *India* for the diſciples of *Zoroaſter*, and their barbarous dialect for the ancient language of *Perſia*. But let the *roſy-cheeked Frenchman*, to give him his own Epithet, reſt happy in the contemplation *of his perſonal beauty, and the vaſt extent of his learning:* it is ſufficient for us to have expoſed his follies, detected his impoſture, and retorted his invectives, without inſulting a fallen adverſary, or attempting, like the Hero in *Dryden*'s Ode, *to ſlay the ſlain*.

We have no genuine accounts then of the *Perſian* language till the time of the *SASSANIAN* kings, who flouriſhed *from the opening of the third century to the middle of the ſeventh*; in which period an Academy of Phyſick was founded at *Gandiſapor*, a City of *Khoraſan*, and, as it gradually declined from its original inſtitution, it became a ſchool of poetry, rhetorick, dialectick, and the abſtract ſciences. In this excellent ſeminary the *Perſian* tongue could not fail of being greatly refined, and the ruſticity of the old idiom was ſucceeded by a pure and elegant dialect; which, being conſtantly ſpoken at the court of *Beharám Gúr* in the year 351, acquired the name of *Deri*, or, *Courtly*, to diſtinguiſh it from the *Pehlevi*, or, *Language of the Country*.

It muſt not, however, be imagined, that the uſe of the ancient dialect was wholly ſuperſeded by this more poliſhed idiom; for ſeveral compoſitions in *Pehlevi* were extant even after *Mahomed*, which appear to have been written by order of the *Saſſanian* Princes. *Anuſhirvan*, ſurnamed *The Juſt*, who reigned at the cloſe of *the ſixth century*, having heard from ſome travellers, that the *Indian* Monarchs had *a collection of moral fables*, which they preſerved with great care among their archives, ſent his chief Phyſician *Barzuieh* into *India*, with orders to make himſelf maſter

maſter of the *Sanſcrit* language, and not to return without a tranſlation of thoſe fables. Theſe orders were punctually executed; Barzuieh learned the Indian tongue, and, having at a great expence procured a copy of the book, tranſlated it into the *Pehlevian* dialect: about an hundred and forty years after, his work was turned from Pehlevi into *Arabick*, by order of *Almanſur*, ſecond Calif of the *Abbaſides*; and this is the volume which we ſee in every language of *Europe*, under the name of *Calila wa Demna*, or, *The fables of Pilpay*. There is a fine copy of the *Arabick* verſion in the publick library at *Oxford*; and if the work of *Barzuieh* could be found, we ſhould be enabled to recover a conſiderable part of the old *Perſian* language; the ſame, perhaps, which was ſpoken *in the ſecond period* by *Themiſtocles* and *Xenophon*.

In the reign of *Anuſhirván*, who protected the arts and ſciences in his own dominions, *MAHOMED* was born; who, by the force of his Eloquence, and the ſucceſs of his Arms, eſtabliſhed a mighty Empire, and ſpread his new religion from the wilds of *Arabia*, to the mountains of Tartary and the banks of the *Ganges:* but, what belongs more particularly to the ſubject of this diſcourſe, *he poliſhed the language of his country*, and brought it to a degree of purity and elegance, which no *Arabian* writer ſince his time has been able to ſurpaſs. The battle of *Cadeſſia* in the year 636 gave the laſt blow to the *Perſian* Monarchy; and the whole Empire of *Iran* was ſoon reduced under the power of the firſt *Mahomedan* Dynaſty, who fixed the ſeat of their government in *Bagdad*, where the *Arabick* language was ſpoken, for many ages, in its utmoſt perfection: but *the ancient literature of Perſia*, which had been promoted by the family of *Saſſan*, was expreſsly diſcouraged by the immediate ſucceſſors of *Mahomed*, for a reaſon, which it is proper to explain.

At the time when the *Alcoran* was firſt publiſhed in *Arabia*, a merchant, who had lately returned from a long journey, brought with him ſome

ſome *Perſian* romances, which he interpreted to his countrymen, who were extremely delighted with them, and uſed to ſay openly, that *the ſtories of griffons and giants were more amuſing to them than the moral leſſons of Mahomed:* part of a chapter in the *Alcoran* was immediately written, to ſtop the progreſs of theſe opinions; the merchant was ſeverely reprimanded; his tales were treated as pernicious fables, *hateful to God and his prophet*; and Omar, from the ſame motive of policy, determined to deſtroy all the foreign books which ſhould fall into his hands. Thus the idle loquacity of an *Arabian* traveller, by ſetting his legends in competition with the precepts of a powerful Lawgiver, was the cauſe of that enthuſiaſm in the *Mahomedans*, which induced them to burn the famous library of *Alexandria*, and the records of the *Perſian* Empire.

One book, however, beſides *the fables of Pilpay*, eſcaped the fury of theſe unmerciful zealots: it was *an Hiſtory of Perſia* in the Pehlevian dialect, extracted from the *Saſſanian* annals, and compoſed, it is believed, by the command of *Anuſhirvan*. *Saad*, one of *Omar*'s Generals, found this volume, after the victory at *Cadeſſia*, and preſerved it for himſelf as a curioſity: it paſſed afterwards through ſeveral hands, and was at length tranſlated into ſome other languages of *Aſia**.

It was a long time before the native *Perſians* could recover from the ſhock of this violent revolution; and *their language* ſeems to have been very little cultivated under the Califs, who gave greater encouragement to the literature of the *Arabians:* but, when the power of the *Abbaſides* began to decline, and a number of independent Princes aroſe in the different provinces of their empire, the arts of elegance, and chiefly *Poetry*, revived in *Perſia*, and there was hardly a Prince, or Governor of a city, who had not ſeveral poets and men of letters in his train. The *Perſian*

* This ſtory is mentioned in the life of the Poet *Ferduſi*, prefixed to an edition of his works.

tongue

tongue was conſequently reſtored *in the tenth century*; but it was very different from the *Deri* or *Pehlevi* of the Ancients: it was mixed with the words of the *Alcoran*, and with expreſſions from the *Arabian* Poets, whom the *Perſians* conſidered as their maſters, and affected to imitate in their poetical meaſures, and the turn of their verſes.

That the learned reader may have a juſt notion of this new idiom, it ſeems neceſſary, firſt to produce a ſpecimen of *pure Arabick*, and, afterwards, of the *pureſt Perſian* that can be found; by which means he will form a more accurate judgement of *the modern Perſick*, in which both languages are perfectly incorporated.

The following ode was written by a native of *Damaſcus:* it contains a lively deſcription of *an Eaſtern Banquet*; and moſt of the couplets are highly elegant in the original.

لنا مجلس ما فيه للهمّ مدخل
ولا منه يوماً للمسرة مخرج
تضمن اصناف المحاسن كلها
فليس لباغي العيش عنه معرج
غناء الي الفتيان اشهي من الغنا
به العيش يصفو والهموم تفرج
بخف له حلم الحليم صبابة
ويصبو اليه الناسك المتحرج
وروض كان القطر غاداه فاغتدي
يضوع مسكي النسيم ويارج
تري نكت الازهار فيه كانها
كواكب في افق تنير وتسرج

وتذكرني

وتذكرني الاحباب فيه بدايع
من النور فيها نرجس وبنفسج
تراه كما يرنو اليك بطرفه
أغر غضيض فاتر الطرف ادعج
غريب افتنان الدل والحسن لم يزل
يعقرب اصداغا له ويصولج
ومعشوق نارنج يريك احمراره
خدود عذاري بالعتاب يضرج
كؤس كما تهوي النفوس كانها
بنيل الاماني والمادب تمزج
كان الغناني والصواني لناظري
نجوم سماء سايرات وابرج

that is; "We have a banquet, into which ſorrow cannot enter, and "from which mirth can never depart. It compriſes every ſpecies of "Beauty; and he, who ſeeks the joys of life, cannot riſe beyond it. "A ſprightly Song gives more pleaſure to youth than Riches*: here "the ſtream of life is unſullied, and all our cares are diſperſed. Here "the mildneſs of our gentle darling gives eaſe to our love; and here "the timid derviſe becomes an Apoſtate from his faith. We have a "bower, on which the dew-drops ſparkle; and in which the breeze "becomes ſcented with the fragrance of muſk. You ſee the various "bloſſoms, which reſemble ſtars blazing and glittering in the firmament. "Here the wonderful beauties of the flowers, among which are the "narciſſus and the violet, bring the fair objects of my love to my "remembrance. You would think you ſaw my beloved looking mildly "on you with her ſoft, tender, languiſhing eye: a nymph, in whom "every charm and every perfection is collected; whoſe curled locks

* The ſame word *Ghana* in *Arabick* ſignifies both *Singing* and *Wealth*.

"hang

" hang always dangling, black as the ſcorpion, or the mace of ebony
" *(with which the* Aſiaticks *ſtrike an ivory ball in one of their fa-*
" *vourite plays)*, the pomegranate brings to my mind the bluſhes of
" my beloved, when her cheeks are coloured with a modeſt reſentment.
" Our cups are ſuch as our ſouls deſire; they ſeem to be filled with
" the ſtreams of friendſhip and cheerfulneſs. The goblets and vaſes of
" *China* appear to my ſight, like the ſtars of heaven ſhining in the
" *Zodiack*."

I might here have ſelected a more ancient example of *Arabick*, either from the poets before *Mahomed*, or from the illuſtrious *Abu Temám*, who flouriſhed in the *ninth century**; but the language has remained unaltered from the earlieſt antiquity to the preſent time, and it would not have been eaſy, without a number of notes, to have made an ancient Ode intelligible in a literal tranſlation.

The oldeſt *Perſian* poems, which have come to my knowledge, are thoſe of *FERDUSI*, of which it will not be improper to give a ſhort account, as far as they relate to my preſent ſubject.

At the cloſe of *the tenth*, and beginning of *the eleventh centuries*, Mahmud reigned in the city of *Gazna*: he was ſupreme ruler of *Zableſtan*, and part of *Khoraſan*, and had penetrated very far into *India*, where by this time the religion and language of the *Arabs* and *Perſians* had begun to prevail. Several poets were entertained in the palace of this Monarch, among whom was *FERDUSI*, a native of *Tús* or *Meſhed*. This moſt learned man, happening to find a copy of the old *Perſian Hiſtory* abovementioned, read it with eagerneſs, and found it involved in fables, but

* *Abu Temam* publiſhed an excellent *Anthologia* of *Arabick* verſes, entitled *Hamâſa*, of which he gave a copy to an *Aſiatick* Prince, who preſented him in return with *five thouſand pieces of gold*, and made him at the ſame time this elegant compliment, انها لدون شعرك *My preſent is leſs valuable than thy poems.*

bearing

bearing the marks of high antiquity: the moſt ancient part of it, and principally the war of *Afraſiab* and *Khoſru*, or *Cyrus*, ſeemed to afford an excellent ſubject for *an Heroick Poem*, which he accordingly began to compoſe. Some of his epiſodes and deſcriptions were ſhown to the Sultan, who commended them exceedingly, and ordered him to compriſe the whole *Hiſtory of Perſia* in a ſeries of *Epick poems*. The poet obeyed; and, after the happieſt exertion of his fancy and art for near thirty years, he finiſhed his work, which contained ſixty thouſand couplets in rhyme, all highly poliſhed, with the ſpirit of our Dryden and the ſweetneſs of Pope. He preſented an elegant tranſcript of his book to *Mahmud*, who coldly applauded *his diligence*, and diſmiſſed him. Many months elapſed, and *Ferduſi* heard no more of his work: he then took occaſion to remind the King of it by ſome little epigrams, which he contrived to let fall in the palace; but, where an Epick poem had failed, what effect could be expected from an Epigram? At length the reward came; which conſiſted only of as many ſmall pieces of money, as there were couplets in the volume. The high-minded Poet could not brook this inſult: he retired to his cloſet with bitterneſs in his heart; where he wrote a moſt noble and animated invective againſt the Sultan, which he ſealed up, and delivered to a Courtier, who, as he had reaſon to ſuſpect, was his greateſt enemy, aſſuring him, *that it was a diverting tale*, and requeſting him to give it to *Mahmud*, *when any affair of ſtate or bad ſucceſs in war ſhould make him more uneaſy and ſplenetick than uſual**. Having thus given vent

* See a tranſlation of this Satire in *a Treatiſe on Oriental Poetry*, added to the *Life of Nader Shah in French*, Vol. II. page 283. This poem is not unlike the Χάριτες of *Theocritus*, who, like the impetuous *Ferduſi*, had dared to expoſe the vices of a low-minded King. The *Perſian* poet has this couplet in his Satire,

کر از مدح شان حکایت کنم
چو محمود را صد حمایت کنم

that is; *Had I written as many verſes in praiſe of* Mahomed *and* Ali, *as I have compoſed for King* Mahmúd, *they would have ſhowered an hundred bleſſings on me.* A thought like that of *Shakſpeare* in *Wolſey*'s celebrated ſpeech:

Had I but ſerv'd my God with half the zeal
I ſerv'd my King, he would not in mine age
Have left me naked to mine enemies. HEN. VIII.

to his juſt indignation, he left *Gazna* in the night, and took refuge in *Bagdad*, where the Calif protected him from the Sultan of *Zableſtan*, who demanded him in a furious and menacing letter.

The work of *Ferduſi* remains entire, a glorious monument of Eaſtern genius and learning; which, if ever it ſhould be generally underſtood *in its original language*, will conteſt the merit of *invention* with *Homer* himſelf, whatever be thought of its ſubject or the arrangement of its incidents. An extract from this poem will exhibit a ſpecimen of the *Perſian* tongue, very little adulterated by a mixture with the *Arabick*, and, in all probability, approaching nearly to the dialect uſed in *Perſia* in the time of *Mahomed*, who *admired it for its extreme ſoftneſs*, and was heard to ſay, *that it would be ſpoken on that account in the gardens of Paradiſe*.

يكي دشت بيني همه سرخ وزرد
كزان شاد كردد دل راد مرد
همه بيشه وباغ وآب روان
يكي جايكاه از در پهلوان
زمين پرنيان وهوا مشكبوي
كلاب است كويي مكر آب جوي
خم آورده از بار شاخ سمن
صنم كشته از بوي كلبن چمن
خرامان بكرد بر كلان تذرو
خروشنده قمري وبلبل زسرو
ازين پس كنون تا به بس روزكار
شود چون بهشت آن لب جويبار
پريچهره بيني همه دشت وكوه
بهر سو بشادي نشسته كروه

سنيزه

منیژه کجا دخت افراسیاب
درخشان کند باغ چون آفتاب
ستاره دوم دختر کي نشین
همه با کنزان وبا آفرین
بیاراید آن دشت دخت کزین
ستاره زند بر کل وياسمین
همه دخت ترکان پوشیده روي
همه سروقدّ وهمه مشکبوي
همه رخ پر از کل چشم پر زخواب
همه لب پر از مي ببوي کل‌اب
اکر ما بنزدیک آن چشنکاه
شویم وبتازیم یک روزه راه
بکیریم از ایشان پریچهره چند
بنزدیک خسرو بریم ارجمند

that is; "Seeſt thou yonder plain of various colours *(Perſ. red and* " *grey)*; by which the heart of a valiant man may be filled with de- " light? It is entirely covered with groves and gardens and flowing " rivulets; it is a place belonging to the abode of Heroes. The ground " is perfect ſilk, and the air is ſcented with muſk: you would ſay, *Is it* " *roſe-water which glides between the banks?* The ſtalk of the lily bends " under the weight of the flower; and the whole grove is charmed with " the fragrance of the roſe-buſh. The pheaſant walks gracefully among " the flowers; the dove and nightingale warble from the branches of " the cypreſs. From the preſent time to the lateſt age, may the edge of " thoſe banks reſemble the bowers of Paradiſe! There you will ſee, on " the plains and hills, a company of damſels, beautiful as fairies, ſitting " cheer-

" cheerfully on every ſide. There *Manizha*, daughter of *Afraſiab*, makes
" the whole garden blaze like the Sun. *Sitara*, his ſecond daughter,
" ſits exalted like a Queen, encircled by her damſels, radiant in glory.
" The lovely maid is an ornament to the plains; her beauty ſullies the
" roſe and the jaſmine. With them are many *Turkiſh* girls, all with
" their faces veiled; all with their bodies taper as a cypreſs, and locks
" black as muſk; all with cheeks full of roſes, with eyes full of ſleep;
" all with lips ſweet as wine, and fragrant as roſe-water. If we go
" near to that bower, and turn aſide for a ſingle day, we may take
" ſeveral of thoſe lovely nymphs, and bring them to the noble Cyrus."

This is part of a ſpeech by a young amorous Hero, *the Paris of Ferduſi*, who had reaſon to repent of his adventure with the daughter of *Afraſiab*, for he was made captive by the *Turks*, and confined in a diſmal priſon, till he was delivered by the valour of *Roſtam*.

Of theſe two languages was formed the modern dialect of *Perſia*, which, being ſpoken in its greateſt purity by the natives of *Pars* or *Farſiſtan*, acquired the name of *Parſi* *; though it is even called *Deri* by *Hafez* in the following couplet;

چو عندليب فصاحت فروشد اي حافظ
تو قدر او بسخن گفتن دري بشكن

that is; " While the nightingale, *O Hafez*, makes a boaſt of his elo-
" quence, do thou leſſen the value of his lays by ſinging thy *Perſian*
" *(Deri)* ſtrains."

Nearly in the ſame age with Ferduſi, the great *Abul Ola*, ſurnamed *Alámi* from his blindneſs, publiſhed his excellent Odes in *Arabick*, in

* زبان پارسي

which

which he profeſſedly imitated the poets before *Mahomed*. This writer had ſo flouriſhing a reputation, that ſeveral *Perſians* of uncommon genius were ambitious of learning *the Art of Poetry* from ſo able an inſtructor: his moſt illuſtrious ſcholars were *Feleki* and *Khakani**, who were no leſs eminent for their *Perſian* compoſitions, than for their ſkill in every branch of pure and mixed Mathematicks, and particularly in Aſtronomy; a ſtriking proof, that a ſublime Poet may become a maſter of any kind of learning which he chuſes to profeſs; ſince a fine imagination, a lively wit, an eaſy and copious ſtyle, cannot poſſibly obſtruct the acquiſition of any ſcience whatever, but muſt neceſſarily aſſiſt him in his ſtudies, and ſhorten his labour. Both theſe poets were protected by *Manucheher*, Prince of *Shirvan*; but Khakani was always averſe to the pleaſurable and diſſipated life of a Court, ſo that the Prince was obliged to detain him by force in his palace, and actually confined him for ſome time in priſon, leſt he ſhould find ſome opportunity of eſcaping.

The works of theſe authors are not very ſcarce; but it ſeems needleſs to give any extracts from them, which would ſwell this diſcourſe to an immoderate length: it will be ſufficient to ſay, that, *in this and the following century*, the *Perſian* language became altogether mixed with *Arabick*; not that the pure ſtyle of the ancients was wholly obſolete, but it was the faſhion among the *Perſians* to interweave *Arabian* phraſes and verſes into their poems, not by way of quotations, but as material parts of a ſentence. Thus in the following diſtich,

سري طيف من يجلو بطلعته الدجي
شكفت آمد از بختم كه اين دولت از كجا

The phantom of her, whoſe beauty gives brightneſs to the ſhades, appeared to me at night: I wondered at the kindneſs of Fortune, and ſaid, Whence came this proſperity?—the firſt line is pure *Arabick* in the ſtyle of the ancient poets.

* خاقاني and فلكي

This

This elegant tetraſtich is of the ſame kind:

درين ظلمت سرا تا كي از بهر دوست بنشينم
كهي انگشت بر دندان كهي سر بر سر زانو
بيا اي ساقي فرخ بيار مژدهٔ دولت
عسي الايام ان يرجعوا قواما كالذي كانوا

In this manſion of darkneſs, how long muſt I ſit expecting my beloved; one while with my finger on my teeth, one while with my head bent on my knee? Come, O fortunate cup-bearer, bring me the tidings of joy: who knows but my days may again be proſperous, as they were before? Where the laſt line is taken from an Ode in the *Hamaſa of Abu Temám*, which begins,

صفحنا عن بني ذهل وقلنا القوم اخوان

We pardoned the ſons of Dhohal, *and ſaid, The tribe are our brothers.*

At the opening of *the twelfth century* lived *Anveri*, a native of *Abiurd* in *Khoraſan*, whoſe adventures deſerve to be related, as they will ſhow in what high eſteem the polite arts were held in *Aſia*, at the time when learning firſt began to dawn in *Europe*. *Anveri*, when he was very young, was ſitting at the gate of his college, when a man richly dreſſed rode by him on a fine *Arabian* horſe, with a numerous train of attendants; upon his aſking *who it was*, he was told, that *it was a Poet belonging to the Court*. When *Anveri* reflected on the honours conferred upon Poetry, for which art he had a very early bent, he applied himſelf to it more ardently than ever, and, having finiſhed a poem, preſented it to the Sultan. This was a prince of the *Seljukian* dynaſty, named *Sanjar*, a great admirer of the fine arts: he approved the work of *Anveri*, whom he invited to his palace, and raiſed him even to the firſt honours of the ſtate. He found many other poets at court, among whom were *Selman*, *Zehir*, and *Reſhidi**, all men of wit and genius, but each eminent in a

* سلمان, ظهير and رشيدي

different

different way; the firſt for the delicacy of his Lyrick verſes, the ſecond, for the moral tendency of his poems, and the third, for the chaſtity of his compoſitions; a virtue, which his predeceſſors and contemporaries were too apt to neglect.

But of all the cities in the *Perſian* Empire, none has given birth to more excellent poets than *Shiraz*; which my noble and learned friend Baron *Revizki* juſtly calls "the Athens of Perſia*." *SADI*, a native of this city, flouriſhed *in the thirteenth century*, when the *Atabegs* of *Parſiſtan* encouraged men of learning in their principality: his life was almoſt wholly ſpent in travel; but no man, who enjoyed the greateſt leiſure, ever left behind him more valuable fruits of his genius and induſtry. A fine manuſcript, about two hundred years old, was lately put into my hands, containing a complete collection of his works; among which are ſeveral pieces, both in verſe and proſe, which have never been mentioned by the Scholars of Europe. The following extract from his *Guliſtan*, or *Bed of Roſes*, will ſhow how the *Perſian* and *Arabick* languages were mixed together in his age:

شعر

وربّ صديق لامني في وداده
الم‍يرها يوماً فتوضح لي عذري

قطعه

كاش كآنان كه عيب من جستند
رويت اي دلستان بديدندي
تا بجاي تر نج در نظرت
بيخبر دستها بريدندي

* See *Specimen Poeſeos Perſicæ*, Vindobonæ 1771. *Proœm.* page xviii.

مثنوي

مثنوي

ترا بر درد من رحمت نيايد
توفيق من يكي همدرد بايد
كه با او قصه مي‌كويم همه روز
دو خيزم‌را بهم خوشتر بود سوز

شعر

ما مرّ من ذكر الحبي بسمعي
ولو سمعت ورق الحبي صاحت معي
يا معشر الخلّان قولوا لمعاني
يا ليت تدري ما بقلب الموجعي

قطعه

تندستانرا نباشد درد ريش
جز بهمدردي نكويم درد خويش
كفتن از زنبور بيحاصل بود
با يكي در عمر خود ناخورده نيش
تا ترا حالي نباشد همچو من
حال ما باشد ترا افسانه پيش
سوز من با ديكري نسبت مكن
او نمك بر دست ومن بر عضو ريش

that is; " My companion oft reproaches me for my love of *Leila*. Will " he never behold her charms, that my excuſe may be accepted? Would " to heaven, that they, who blame me for my paſſion, could ſee thy " face, O thou raviſher of hearts! that, at the ſight of thee, they might " be confounded, and inadvertently cut their heads inſtead of the fruit, " which

" which they hold*. Thou haſt no compaſſion for my diſorder: my
" companion ſhould be afflicted with the ſame malady, that I might ſit
" all day repeating my tale to him; for two pieces of wood burn toge-
" ther with a brighter flame. The ſong of the turtle dove paſſes not
" unobſerved by my ear; and if the dove could hear my ſtrain, ſhe
" would join her complaints with mine. O my friends, ſay to them,
" who are free from love, *Ah, we wiſh you knew, what paſſes in the heart*
" *of a lover!* The pain of illneſs affects not them, who are in health: I
" will not diſcloſe my grief but to thoſe, who have taſted the ſame
" affliction. It were fruitleſs to talk of an hornet to them, who never
" felt its ſting. While thy mind is not affected like mine, the relation
" of my ſorrow ſeems only an idle tale. Compare not my anguiſh to
" the cares of another man; he only holds the ſalt in his hand, but it is
" I, who bear the wound in my body."

The ſame city had the honour of producing, *in the fourteenth century*, the moſt elegant Lyrick Poet of *Aſia*, *Shemſeddin*, ſurnamed *HAFEZ*; on whoſe life and productions it is the leſs neceſſary to expatiate, becauſe the Baron before mentioned has exhauſted the ſubject in *his ſpecimen of Perſian Poetry*, and will, it is to be hoped, be perſuaded to complete that moſt learned work, in the ſhort intervals of leiſure, which his important affairs will allow him. It will be fully ſufficient, therefore, to tranſcribe two of his *Gazals* or *Anacreontick Odes*; the firſt of which was choſen, on account of the *Arabick* verſes interwoven in it, and the ſecond, for its exquiſite beauty, which makes it a genuine example of the true *Shirazian* dialect.

غزل

میدمد صبح کل بسته نقاب
الصبوح الصبوح یا اصحاب

* Alluding to a ſtory in the *Alcoran*.

میچکد ژاله بر رخ لاله
المدام المدام یا احباب
میوزد از چمن نسیم بهشت
بس بنوشید دایماً مي ناب
تخت زمرد زدست کل بچمن
راح چون لعل آتشین دریاب
در میخانه بسته اند دکر
افتتح یا مفتح الابواب
در چنین موسم عجب باشد
که به بندند میکده بشتاب
عاشقا مي بنوش مردانه
فاتقوا الله یا اولي الالباب
بر رخ ساقي پریپیکر
همچو حافظ بنوش بادهٔ ناب

A PERSIAN SONG.

" The dawn advances veiled with roſes. Bring the morning draught, " my friends, the morning draught! The dew-drops trickle over the " cheek of the tulip. Bring the wine, my dear companions, bring the " wine! A gale of paradiſe breathes from the garden: drink then inceſ- " ſantly the pure wine. The roſe ſpreads her emerald throne in the " bower. Reach the liquor, that ſparkles like a flaming ruby. Are " they ſtill ſhut up in the banquet-houſe? Open, O thou keeper of the " gate. It is ſtrange, at ſuch a ſeaſon, that the door of the tavern " ſhould be locked. Oh, haſten! O thou, who art in love, drink wine " with eagerneſs; and you, who are endued with wiſdom, offer your " vows to Heaven. Imitate *Hafez*, and drink kiſſes, ſweet as wine, " from the cheek of a damſel, fair as a nymph of paradiſe."

وله

وله ایضاً

ساقي بیا که شد قدح لاله پر زمي
طامات تا بچند وخرافات تا بکي
بگذر زکبر وناز که دیدست روزگار
چین قباي قیصر وطرف کلاه کي
هشیار شو که مرغ سحر مست کشت هان
بیدار شو که خواب اجل در پیست هي
خوش نازکانه مي چمي اي شاخ نوبهار
کآشفتگي مبادت از آسیب باد دي
بر مهر چرخ وعشوهٔ او اعتماد نیست
اي واي بر کسي که شد ایمن زمکر وي
فردا شراب کوثر وحور از براي ماست
وامروز نیز ساقي مهروي وجام مي
باد صبا از عهد صبي یاد میدهد
جان داروي که غم ببرد در دم اي صبي
حشمت مبین وسلطنت گل که بسپرد
فراش باد هر ورقش را بزیر پي
در ده بیاد حاتم‌طي جام یکمني
تا نامهٔ سیاه بخیالان کنیم طي
آن مي که داد رنگ لطافت بارغوان
بیرون فکند لطف مزاج از رخش بخوي
بشنو که مطربان چمن راست کرده اند
آهنگ چنگ وبر بط وعود ونواي ني
مسند بباغ بر که بخدمت چو بندگان
استاده است سرو وکمر بسته است ني

حافظ حديث سحر فريب خوشت رسيد
تا حد چين ومصر باقصاي روم وري

Another, by the ſame.

" Riſe, boy; for the cup of the tulip is full of wine. When will " this ſtrictneſs end? how long will theſe ſcruples laſt? No more of this " pride and diſdain; for time has ſeen the crown of *Cæſar* humbled, " and the diadem of *Cyrus* bent to the ground. Oh! be wiſe; for the " bird of the morning is intoxicated with love. Oh, awake! for the " ſleep of eternity is juſt before you. How gracefully thou moveſt, O " ſweet branch of a vernal plant! May the cold wind of *December* " never nip thy buds! There is no reliance on the favours of Fortune " or her deceitful ſmiles. Oh! wo to him, who thinks himſelf ſecure " from her treachery. To-morrow, perhaps, the ſtream of *Cuther*, " and the girls of paradiſe will be prepared for us; but to-day alſo let " us enjoy a damſel bright as the moon, and quaff the wine from the " full cup. The Zephyr *(Saba)* reminds us of our youth *(Sabi)*; " bring us the wine, boy, which may refreſh our ſouls, and diſpel our " ſorrow.

" Admire not the ſplendour and dignity of the roſe; for the wind " will ſoon ſcatter all her leaves, and ſpread them beneath our feet. " Bring a larger cup to the memory of *Hatem Tai* *; that we may " fold up *(Tai)* the gloomy volume of thoſe, who want generoſity. " This wine, which gives a lively tint to the *Argavan (a purple* " *flower)*, communicates its ſweet nature from my beloved's cheek to her " heart. Attend; for the muſicians of the bower have begun their " concert, joining the notes of the lute and harp to the melody of the " dulcimer and flute. Bring thy Sofa into the garden, for, like active

* An *Arabian* Prince, celebrated for his extreme liberality.

" attendants,

" attendants, the cypreſs ſtands before us, and the green reed has
" tucked up his girdle. O *Hafez*, the fame of thy ſweet alluring
" ſorcery has reached from the extremity of *Reï* and *Rûm*, to the
" limits of *China* and *Egypt*."

There is nothing, which affords a ſtronger proof of the excellence of the *Perſian* tongue, than, that it remained uncorrupted after the irruption of the *Tartars*, who, at different times, and under various leaders, made themſelves maſters of *Perſia*; for the *Tartarian* princes, and chiefly *Tamerlane*, who was a patron of *Hafez*, were ſo far from diſcouraging polite letters, like the *Goths* and *Huns*, that they adopted even the language and religion of the conquered country, and promoted the fine arts with a boundleſs munificence: and one of them, who founded the *Mogul* Empire in *Hindoſtan*, introduced the *Perſian* literature into his dominions, where it flouriſhes to this day; and all the letters from the *Indian* governors are written in the language (I do not ſay, in the ſtyle) of *Sadi*. The *Turks* themſelves improved their harſh dialect by mixing it with the *Perſian*; and *Mahomed* II. who took *Conſtantinople* in the *middle of the fifteenth Century*, was a protector of the *Perſian* poets: among theſe was *Noureddin JAMI*, whoſe poem *on the loves of Joſeph and Zelikha* is one of the fineſt compoſitions I ever read. The following deſcription will ſerve as a ſpecimen of his elegant ſtyle:

سحر چو شب زاغ پرواز پرداشت
خروس صبحگاه آواز پرداشت
عنادل لحن دلکش برکشیدند
لحاف غنچه از کل درکشیدند
سمن از آب شبنم روي خود شست
بنفشه جعد عنبر بوي خود شست
زلیخا همچنان در خواب نوشین

دلش

دلش را روي در محراب دوشين
نبود آن خواب بل بيهوشيش بود
زسوداي شبش مدهوشيش بود
كنيزان روي بر پايش نهادند
پرستاران بدستش بوسه دادند
نقاب از لاله سيراب بكشاد
خمار آلوده چشم از خواب بكشاد
كريبان مطلع خورشيد ومه كرد
زمطلع سر زده هر سو نكه كرد

" In the morning, when the raven of night had flown away, the " bird of dawn began to ſing: the nightingales warbled their enchant- " ing notes, and rent the thin veils of the roſe-bud and the roſe: the " jaſmine ſtood bathed in dew, and the violet alſo ſprinkled his fragrant " locks. At this time *Zelikha* was ſunk in pleaſing ſlumber; her heart " was turned towards the altar of her ſacred viſion *. It was not ſleep; " it was rather a confuſed idea: it was a kind of phrenzy cauſed by her " nightly melancholy. Her damſels touched her feet with their faces; " her maidens approached, and kiſſed her hand. Then ſhe removed the " veil from her check, like a tulip beſprinkled with dew; ſhe opened " her eyes, yet dim with ſleep. From the border of her mantle the " ſun and moon aroſe; ſhe raiſed her head from the couch, and looked " around on every ſide."

This poem contains about four thouſand couplets, and deſerves to be tranſlated into every *European* language: though I ſhall have neither time nor inclination to tranſlate it myſelf, yet I may perhaps be induced,

* A metaphor taken from the cuſtom, which prevails among *Mahomedans*, of turning their faces, when they pray, towards the temple of Mecca.

ſome

ſome years hence, to preſent the Original to the learned world, which any man, who has the advantage of greater leiſure, may take the pains to interpret.

In the ſame Century with *Jami*, flouriſhed a poet named *CATEBI*, who was highly honoured at the court of *Mirza Ibrahim*, one of Tamerlane's deſcendants. Mr. *d'Herbelot* tells a very pleaſing ſtory of this writer, which deſerves a place in this eſſay; though, in order to underſtand it, we muſt remember, that the *Perſians* frequently end their couplets with *the ſame word*, which is often continued through a long poem; but in that caſe, the rhyme falls upon the preceding ſyllable. "*Catebi*, ſays he, having compoſed an Elegy, each verſe of which "ended with the word, *Gul*, a *roſe*, or any *flower*, repeated it to the "prince *Ibrahim*, his Patron; who, being extremely delighted with it, "could not forbear interrupting him, by ſaying, *From what bower did* "*this tuneful nightingale* (meaning *the poet*) *take its flight?* that is, "without a metaphor, *In what city were you born?* to which *Catebi*, "without heſitation, replied in a couplet of the ſame meaſure with the "poem, and with the ſame rhyme, as if he had only continued to read "his Elegy:

همچو عطّار از گلستان نشاپورم ولي
خار صحراي نشاپورم من وعطّار گل

"that is, *Like* Attár *, *I came from the roſe-garden of* Niſhapor; *but I* "*am only the thorn of that garden, and* Attár *was its moſt beautiful* "*flower.*"

This diſtich, though delivered extempore, is at leaſt equal to any of the reſt in ſpirit and elegance. The poem conſiſts of about thirty-five couplets, the firſt of which is the following:

* *Attar* a *Perſian* poet, author of the *Pendnáma*.

باز

باز با صد برگ آمد جانب کلزار کل
همچو نرگس کشت منظور اولي الابصار کل

that is; *Again the roſe advances towards the bower with an hundred leaves; like the narciſſus, it is a charming object to every diſcerning eye.*

In the *ſixteenth and ſeventeenth Centuries*, under the family of *Sefi*, the *Perſian* language began to loſe its ancient purity, and even to borrow ſome of its terms from the *Turkiſh*, which was commonly ſpoken at Court. As to the modern dialect, no ſpecimen of it needs be produced, ſince *the Life of Nader Shah*, which was written in *Perſian* about fourteen years ago, and tranſlated into *French* by the author of this Volume, may be conſulted in the original by the learned reader.

POESEOS ASIATICÆ

COMMENTARIORUM

LIBRI SEX,

CUM APPENDICE;

SUBJICITUR

LIMON,

SEU

MISCELLANEORUM LIBER.

FLORENTISSIMÆ

ACADEMIÆ OXONIENSI,

LITERARUM, ARTIUM, SCIENTIARUM, CULTRICI, FAUTRICI, MAGISTRÆ,

ALMÆ MATRI SUÆ,

QUÆ

TAMDIU ACADEMIARUM OMNIUM ERIT ILLUSTRISSIMA,

QUAMDIU OMNIUM LIBERRIMA PERMANSERIT,

HOS

POESEOS ASIATICÆ COMMENTARIOS,

QUOS ADOLESCENS OLIM CONTEXUIT,

IN

ANIMI GRATISSIMI TESTIMONIUM,

D. D. D.

GULIELMUS JONES.

PROŒMIUM.

CUM à Nicæâ deceſſiſſem, quâ in urbe ſeptem propè menſes fueram commoratus, et, totâ ferè peragratâ Galliâ, in Britanniam rediiſſem, nihil magis cupiebam, quàm annos complures alios in literarum humaniorum ſtudiis conſumere; ita enim fore putabam, ut ad publicas res obeundas, quas mea ſemper affectaverat ambitio, maturior aliquando poſſem ac paratior accedere: ſed hunc otii fructum vel fortuna, vel potiùs rerum humanarum omnium moderatrix, providentia, deſidiæ meæ largiri noluit; nam et ipſas literas, quibus à puero deditus fueram, ſubitò deſerere ſum coactus, et Ille, qui ſtudiorum meorum fuerat hortator atque adjutor, qui me, qualiſcunque eram, aut ſi quis eſſem omninò, inſtruxerat, erudierat, effinxerat, ROBERTUS SUMNER, primo anno poſt meum in patriam reditum, morte immaturâ extinctus eſt. Ac literas quidem politiores quibus cauſis adductus vel reliquerim vel certè intermiſerim, aptior erit exponendi locus, ſiquando rerum mearum commentarios perfecero, auctoribus uſus et multis et bonis, quorum exemplis me defendam; ſed veniam mihi lector, ut ſpero, dabit, ſi nequeam à me impetrare, quin hoc loco viri doctiſſimi et familiariſſimi cùm virtutes laudibus efferam, tum luctuoſum ſanè interitum juſto proſequar dolore. Fuit enim vir, ſi quiſquam alius, memorabilis, ingenioſus, integer, admirabili præditus indole, moribus perhumanis, exquiſitâ doctrinâ; facultatem porrò talem habuit et communicandi et docendi, qualem in nullo alio magiſtro cognoverim; hilaritatem denique ac ſuavitatem eam, ut incertum omnino ſit, amiciſne ſuis an diſcipulis eſſet jucundior: in literis egregiè verſatus eſt cùm Græcis tum Latinis, ac tametſi, velut alter Socrates, perpauca ipſe ſcripſerat, nemo tamen illo perſpicacior fuit et ſcientior in ſcriptorum omnium ſeu vitiis caſtigandis, ſeu comprobandis virtutibus; quòd ſi eum aut vitæ

ratio

ratio aut fortuna benignior in forum ac ſenatum eduxiſſet, neque in ludo ſolùm et gymnaſio docendi munus ſuſcepiſſet, nemini profectò in eloquentiæ laude, quam ex omnibus terris una jam Britannia excolit, cederet ille faſceſque ſubmitteret; nam ſingulæ virtutes, quæ per ſe ipſæ oratorem commendant, in eo, ſi non perfectæ, admodum certè laudandæ fuerunt, vox canora, ſermo politus, oratio volubilis, lepos feſtivus, memoria ſingularis; oculi denique, vultus, actio, non hiſtrionis, ſed alterius pœnè Demoſthenis; ad ſummam, quemadmodum ferè de Q. Roſcio dixit Cicero, cùm magiſter fuerit ejuſmodi, ut ſolus dignus videretur, qui pueros inſtitueret, tum orator erat ejuſmodi, ut ſolus dignus eſſe videretur, qui ampliſſimis in republicâ fungeretur officiis. Hujus ego nomen non in primis honorandum putem? Hunc non deſiderem? Ob hujus mortem non angar animo? Sed videndum eſt, ne noſtrâ impenſiùs cauſâ dolere videamur, quàm ob amici ac præceptoris noſtri acerbiſſimum interitum: quid enim ille moriens reliquit aliud, quàm vitam fragilem, incertam, ærumnoſam, in quâ, præter virtutem et gloriam, nihil ſit, quod vir probus magno ſtudio expetere debeat? Nos, eo mortuo, et jucundiſſimâ ſtudiorum conjunctione privamur, et adjutorem amiſimus, cujus judicium ingenii juvenilis redundantiam reprimeret, vocis aut geſtûs vitia notaret, ſermonem perpoliret; et non ſolùm nos hortaretur ad ſcribendum, quem laborem ob infinitam difficultatem plerique omnes refugimus, ſed in ſcripta noſtra benevolè animadverteret, errores detegeret, fortaſſe etiam amicâ laudatione, quæ in optimo quoque animo vim habet ſummam, ad majora incenderet. In hoc ipſo opere, quod nunc edimus, quantùm deſideravimus tam eruditum illum atque urbanum cenſorem! etenim licèt ab illo ſemel et curſim ſit opus hoc perlectum, tamen ne verbulum quidem addidit; vix unam ſyllabam mutavit; quæque in libri margine ipſius manu notantur, magis laudandi cauſâ ſcripta ſunt, quàm reprehendendi; ſtatuerat autem vir mei amantiſſimus totum volumen mecum ad examen accuratius revocare, quod ſi ei facere licuiſſet, multis fortaſſe mendis eſſet cariturum, cultius ſaltem et limatius in lucem prodiret. Levis tamen eſt jactura, libelli noſtri perfectio; cætera, quæ

cum

cum illo perierunt, non desinam summo mœrore requirere, consuetudinem, officia, consilium; sed, ut paullò ante dixi, nostrum est id infortunium; nam et ipse, ut confido, est feliciſſimus, et potiùs curas mortalium inanes misericordiâ prosequitur, quàm aut laudes eorum aut dolorem requirit.

Nec verò sola viri hujus amissio causa est, cur opus hoc meum, non, ut vellem, perpolitum, in manûs hominum perventurum sit: aliæ sunt causæ, quas operæ pretium erit pleniùs exponere. Primò, adolescentis opus fuit, annos nati vix unum et viginti, cujus adeò ingenium nondum maturitatem suam consecutum est; deinde, argumentum ita varium fuit ac multiplex, ut, si plenè et copiosè tractaretur, tot pœnè requireret *annos*, quot in eo et inveniendo et disponendo *menses* impenderim; quid enim majus aut difficilius, quàm de singulis poeseos Asiaticæ generibus aptè differere, et è poetarum operibus, quorum est infinita multitudo, flores omnigenos atque elegantias libare? Hoc aliquatenus præstare sum conatus; sed, ut verum eloquar, mihi ipsi nec satisfeci, nec, si duplicaretur et tempus et labor, satisfacturum fuisse puto. Huc accessit codicum manu scriptorum paucitas; quo factum est, ut, si unum duntaxat suppeteret poematis cujuspiam exemplar, et præsertim si deesset locorum obscuriorum explicatio, versûs quosdam, librariorum incuriâ corruptos, vel minùs intelligerem, vel in sensum forsan alieniſſimum detorquerem; quo vitio me semper vacare non audeam dicere: sufficiet me librum, ut potui, limavisse, et errores tantùm ferè cavisse, quantum humanæ naturæ imbecillitas pateretur; nec profiteri vereor, me, si quid habuerim in arte poeticâ judicii, in commentarios hos contulisse. Postremò, sine maximo otio, quo per tres annos omninò carui, et posteà sum magis cariturus, fieri non potuit, ut singulas voces ac sententias quasi in trutinâ examinarem; et quoniam mihi Londini, à bibliothecis Academicis remoto, preli curam susciperе commodum fuit, ad poematum Asiaticorum ἀρχέτυπα, quæ negligentiùs aliquandò Oxonii rescripseram, recurrere non potui, si qua in loco quovis à me citato mendæ suspicio inciderit. Nolo igitur sibi

persuadeat

perſuadeat lector, me librum hunc tàm perfectum edere, quàm illum edidiſſe poſſem, ſi acceſſiſſet vel otium ad limandum uberius, vel aptior ad excudendum opportunitas: quòd ſiquis in ſermonibus Aſiaticis eruditus errores fortè noſtros detexerit, noſque per literas benevolè monuerit, et illum nobis amiciſſimum putabimus, et, ſiquando alteram paraverimus commentariorum noſtrorum editionem, correctior liber in lucem perfectiorque prodibit.

Illud etiam addamus neceſſe eſt, verſùs Aſiaticos, qui in hoc libro ſolutâ oratione redduntur, non eo animo converſos eſſe, ut in ſermonibus Arabum ac Perſarum tyrones erudirent: itaque ſi quis, in his literis nondum imbutus, ſperaverit à meis verſionibus, locorum, qui citantur, σύνταξιν ordinemque grammaticum perſpicere, næ ille ſe turpiter falli videbit; non enim in hoc opere philologus, ſed criticus, non interpres, ſed poeta, eſſe volui; non quaſi in ludo pueros inſtituere, ſed cum viris undequaque doctis de poeſi in genere, ac ſpeciatim de Aſiaticâ, colloqui. Cùm igitur locum quemvis vel legendo obſervarem, vel meditando revocarem in memoriam, qui ad argumentum illuſtrandum accommodaretur, primò quid poeta vellet, haberetque in animo, quærebam, deinde quo modo id purè ac Latinè, ſi poſſem, ſin minùs, breviter ſimpliciterque redderem; parùm ſollicitus, ſi nomen nomini reſponderet, aut ſi juſta voculæ cujuſvis *Perſicæ* et *Arabicæ* ſignificatio, tanquam in verborum indice, notaretur: ad ſummam, res et ſententias, non verba, interpretari ſum conatus; quòd ſi vel in ſententiis vel in verbis hallucinari mihi contigerit, veniam libenter dabunt, ob incredibilem rei difficultatem, politioris ingenii homines: cæterorum ſuffragiis facilè carere potero.

Aliud eſt porrò, quod hoc loco animadvertendum velim; quanquàm hujus ætatis lectoribus exquiſitum nimis ac longiùs petitum videbitur: illud volo dicere; ſi hujuſmodi opus de integro ſcribere inſtituiſſem, vitarem cùm omnes in libri margine notationes, tum in primis diverſorum ſermonum uno in libro concurſionem; quæ mirum eſt, quantum abſit

abſit ab elegantiâ, ideòque à Romanis et præcipuè à Cicerone, ſcriptorum elegantiſſimo, repudiata eſt; illi enim, utcunque Græcis literis eruditi fuerint, noluerunt tamen Græcos vel poetas vel philoſophos proprio ſermone loquentes citare: ſic variæ, quæ in commentariis noſtris inſeruntur linguæ, quantumvis ad philologorum gloriolam conferre exiſtimentur, inæqualem nimis et quaſi vermiculatam reddunt paginam; quo fit, non ſolùm ut minùs ſolutè ac volubiliter legatur, ſed ut viri elegantiores à legendo deterreantur, cùm horridius neſcio quid et incultius in libro ſuſpicentur deliteſcere. Hortor itaque ſcriptores noſtros, ut lectorum uſui ac voluptati impenſiùs, quàm ſolent, conſulant; ut veteres illos dicendi magiſtros imitentur, qui artem oſtendere maluerunt, quàm ſeipſos oſtentare; ut denique ſimpliciter purèque ſcribant, et literas ſeu Græcas ſeu Latinas, perinde ac ſi Græci eſſent aut Romani, tractare diſcant. Mea fuit hæc ſemper ſententia; ſed mos gerendus erat recentiorum ſcriptorum conſuetudini, ab adoleſcentulo præſertim, qui non alios ducere, ſed ipſe ducem ſequi, deberet.

Hæc lectoribus pleriſque omnibus ſatisfactura eſſe confido; nec verò me fugit nonnullos homines, qui pertenues Gallorum libellos lectitare conſueverint, totum hoc opus eſſe reprehenſuros, quòd ſcilicet Latinè ſit conſcriptum, et præcipuè quòd Græcos quoſdam verſiculos auſus ſim contexere. Grave crimen et vix ferendum! quod tamen haud vereor confiteri: fateor me ſermone Latino eſſe uſum, ut ab omnibus in Europâ gentibus legerer; fateor me librum verſibus conſperſiſſe, ut lectores varietate rerum allicerentur; fateor me in Latinis Horatii, Ovidii, Virgilii, Phædri, in Græcis, Theocriti, Anacreontis, Callimachi, *numeros* (vim et copiam non dico) imitatum fuiſſe, feliciter necne alii judicent; fateor denique, ut habeant quod multò magis reprehendant, Hebræa quædam noſtra atque Arabica ſubjungi; Perſica etiam, ſi jubeant, proferre poſſumus. Quòd ſi Galli, homines, ut ſcimus, delicatiſſimi, temeritatem hanc noſtram excuſare noluerint, illud pollicemur, nos, ſi quid aliud in poſterum ſcripſerimus, patriâ linguâ uſuros eſſe, quam ſedulò ediſcant

velim, ſi noſtra legere cupiant; quòd ſi *Dani*, *Ruſſi*, *Germani*, *Poloni*, *Hungari*, idem hoc factitaverint, profectò priùs caneſcemus, quàm tot ſermones difficiles ac diſſimiles didicerimus, cùm una ſolummodò nobis ſuffectura ſit, modò Latinè ſcribendi conſuetudo fautores invenerit, et *Romanorum* ſermo *reipublicæ*, ut dicitur, *literariæ* communis permanſerit. Ad alias linguas quod attinet, certè, ſi nihil præter utilitatem ſpectemus, non eſt omninò neceſſarium vel Græcè vel Arabicè ſcribere, cùm in ſubſelliis noſtris ac fori cancellis ne Demoſthenes quidem aut ipſe Mohammedes, ſi reviviſcerent, intelligerentur à populo; ſed cùm nihil ſit ad memoriam confirmandam aptius, aut ad linguas condiſcendas magis conferat, quàm ſtylum exercere, neſcio cur verſûs aut orationes, utcunque eæ ſint inutiles atque imperfectæ, in linguâ quâlibet contexere vetemur: epiſtolas nimirum ad doctiores in exteris regionibus viros mittere, perſæpè nobis uſu venit, quas ſatius eſt elegantes eſſe atque urbanas, quàm nudas et impolitas. Quid alii fecerint, neſcio; ego multa me Latinè ſcripſiſſe confiteor, multa Græcè, multa etiam Gallicè; nec vereor affirmare, ſiqua mihi ſit in linguis ediſcendis facilitas, ab hac eam exercitatione et profectam eſſe et promotam. Quæ cùm ita ſint, mirari ſatis nequeo, quare vir eruditus, *Erneſtus*, et ille, non minùs in geometriæ ac philoſophiæ ſtudiis, quam in literarum elegantiis verſatus, *Alembertus*, tantoperè laborare videantur, nequis poſthac Græcè et Latinè poemata aut politioris doctrinæ libros contexat. Quo tandem ſermone uti debet is, qui poetico ſe ingenio inflammari ſentiat? Num Gallico? at ſermo ipſe à poeſi eſt alieniſſimus. Num Anglico? at in unâ tantùm inſulâ legetur, et uno fortaſſe ſeculo. Nec verò cuivis perſuadere velim, ut peregrinis ſermonibus uſque eò ſtudeat, donec linguæ obliviſcatur ſuæ, aut horas eas omnes, quas patria atque amici ſuo jure ſibi vindicant, adeò tenui atque umbratili ſtudio impendat; ſed interdum, varietatis aut honeſtæ relaxationis causâ, Latinum vel Græcum etiam carmen componere ſi quis rectè poſſit, cur irrideatur non video. Equidem *Alemberti* libellum, qui inſcribitur *de recentiorum ſcriptorum Latinitate*, bis terve perlegi, nec tamen in eo quidquam probatum inveni, niſi id, de quo

nemo

nemo ſanus diſputaverit, *recentiores ſcilicet, cùm Latine ſcribant, non tam purè ac perfectè ſcribere, ac ſi M. Tullii et Virgilii temporibus Romæ floruiſſent, nec veterum nos linguarum elegantias æquè perſpicere ac ſi Romani eſſemus*; præclarum ſanè ἀξίωμα ſed vix dignum, quod tanto argumentorum apparatu probaretur! Sermonis Latini ſuavitatem non ſentimus, ut Romani; ſed ita tamen ſentimus, ut delectemur: cur ideò, cùm tantæ ſint in vitâ moleſtiæ, unâ hac delectatione careamus? Quod autem aſſerit vir ingenioſiſſimus, ſe dubitare, an quiſquam è recentioribus philologis, quantum inter Virgilii et Lucani *numeros ac modulationem* interſit, ſentire poſſit; id à tanto viro dici mirabar, ab illo præſertim, qui tam bellum de Muſicâ ſcripſerit opuſculum, cùm nemo ſit, in Britanniâ nimirum, qui non tantam ſentiat inter Æneidis et Pharſaliæ verſûs diſcrepantiam, quantam inter molliſſimam puellæ Neapolitanæ cantionem, ac lacrymoſum fidicinæ Lutetianæ ululatum: ſed non mirabar ampliùs, cùm viderem ab eodem ſcriptore *Ruæi* neſcio cujus hexametros quoſdam citatos, quos *Virgilianos* ille putat, nos verò ne *Statianos* quidem. Non luctabimur tamen pluribus verbis; ſufficiet ſuam cuique ſententiam eſſe; nobis, noſtram: illud autem oramus; ut, quoniam ipſe *Alembertus* ab aliis magni nominis viris diſſentire ſolet, nos quoque à ſe, omninò ſine iracundiâ, ſed non ſine dolore, diſſentientes æquo animo patiatur.

Utrum verò Gallis aut Gallorum amatoribus opus hoc noſtrum ſit placiturum, ſolliciti parùm ſumus; dummodo civibus noſtris, et nobiliſſimæ, quæ nos aluit, *Academiæ*, in quorum honorem et cœpti ſunt et perfecti, labores noſtri arriſerint; quid enim aliud optamus, quàm ut illis jucunda ſint et utilia, quæ et adhuc perfecimus et facturi ſumus in poſterum? Illud dolet, quòd literis humanioribus cogimur vale dicere: dolet autem? nonne potiùs lætari decet, eum nobis patere vitæ curſum, quo meliùs et efficaciùs oppreſſos levare, miſeris opitulari, tyrannidem avertere poterimus? Si enim quæratur, Ecquis hominum ſit *maximus*; Ille, inquam, qui *optimus:* ſi rurſùs interroger, Quis optimus hominum ſit; reſpondeam,

deam, Is, qui de humano genere ſit optimè meritus. Utrum verò per literarum ſtudia, per mutas artes, per molliores animi luſûs, de hominibus tam bene mereri poſſimus, quàm agendo, laborando, eloquendo, iſti viderint, qui ita ſe in ſtudiis abdunt, ut nihil inde ad patriam aut cives commodi perveniat: equidem haud puto. Satis jam in umbrâ proluſiſſe videor; nunc in pulverem atque aciem vocor. Quid de me fortuna ſtatuerit, ignoro; illud ſcio, nihil à me ardentiùs expeti, quám, provectâ tandem ætate et excurſo ſpatio, ad Academiæ dilectiſſimos receſſûs, tanquam ad portum, confugere; ubi non inertiâ, quam natura mea haud patitur, ſed otio honeſto perfrui potero, et ſtudia hæc diù intermiſſa recolere, quæ me curriculum hoc forenſe, in quod ſum ſtatim ingreſſurus, ulteriùs proſequi non ſinit.

LIBRORUM

LIBRORUM seu PARTIUM, et CAPITUM,

ARGUMENTA.

PARS PRIMA.

CAPUT I.

Asiaticos ferè omnes Poeticæ impensiùs esse deditos.

Auctoris consilium in libro *de poesi Asiaticâ* componendo. Argumenti novitas, varietas, copia. Ex interpretationibus exiguum esse sumendum judicium; ex ipsis fontibus hauriendum. Ingenia *Asiaticorum* esse ad poeticam aptissima. Ejus rei causa. De variis in Asiâ gentibus, quæ poeticam videntur coluisse. Attingitur poesis *Indica, Sinensis, Tartarica, Syriaca, Armeniaca:* atque *Æthiopica*, quæ *Asiaticæ* subjungitur. Poesin *Græcam* esse in hoc libro attingendam, sed strictim ac leviter, ubi scilicet cum *Asiaticâ* aliquam habeat cognationem. De *Arabum, Persarum,* ac *Turcarum* poesi. Exempla quædam proferuntur. De illorum linguis, dissimilibus quidem inter se, sed suo quibusque in genere præstantibus.

Page 347—362

PARS SECUNDA.

De Poematum Asiaticorum *formâ.*

CAPUT II.

العروض

Sive, *De Metris Asiaticis.*

Metra *Arabica* & *Persica*, quibus utuntur etiam *Turcæ*, breviter exponuntur. Metri *Hebræi* notitiam non ita esse deperditam, ut de eâ recuperandâ planè desperemus: cum *Arabico* non omninò convenit; versûs enim *Arabici* similiter desinunt, *Hebræi* non item; in *Arabicis* eadem

eadem metri ſpecies per totum carmen continuatur, *Hebræis* multò minùs. Sed numeri ac pedes vel iidem eſſe videntur, vel certè quidem perſimiles. Pag. 362—389

CAPUT III.

القصيدة

Sive, *De Idyllio Arabico.*

Kasîda, poematis genus, quod elegiæ noſtræ, vel potiùs idyllio *Græcorum*, reſpondet. Ejus leges. Profertur brevis idyllii exemplum. Varia *Arabum* poemata in hoc genere perfectiſſima recenſentur. Septem idyllia in templo *Meccano* ſuſpenſa, quæ *Moallakát* vocantur. Exponitur *Amralkeiſi* carmen venuſtiſſimum. Ex quo ſimilitudines quædam elegantiores delibantur. *Ebni'l Faredhi* elegia, metro Ovidiano Latinè reddita. Pag. 390—403

CAPUT IV.

الغزل

Sive, *De Carmine Perſico.*

Ode amatoria *Perſis* præcipuè exculta. Ejus forma, imagines, dictio. *Hafezi*, poetæ *Perſici* elegantiſſimi, carmina duo: quorum unum *Latinis* verſibus adumbratur, alterum *Græcis* dactylicis. *Ferduſii* ode. Carmen *Arabicum* imprimis venuſtum. Pag. 404—416

PARS TERTIA.

De Poeſeos Aſiaticæ figuris ac dictione.

CAPUT V.

De Imaginibus Poeticis.

Imagines poeticas vel ex naturâ eſſe depromptas, vel ex vitâ communi, vel ex religione, vel ex verâ hiſtoriâ, vel denique ex fabulis: harum rerum omnium cognitionem poemata *Aſiatica* legentibus eſſe neceſſariam. Hi quinque imaginum poeticarum fontes in hoc capite breviter illuſtrantur. Attingitur poeſis *Runica*, & *Peruviana*. *Hafezi* carmen apponitur. Pag. 417—429

CAPUT VI.

الاستعارة

Sive, *De Tranſlatione.*

FIGURA præcipua, qua utuntur *Aſiatici*, eſt *Tranſlatio*; quæ ſimilitudo eſt occultior, & ſi apertiùs profertur, *Comparatio* nominatur; ſi longiùs continuatur, Ἀλληγορία: quæ Latinè *Permutatio* appellari poteſt. Tranſlationi ſubjungitur *Verbi immutatio*, quam Arabes كنية *kinia* vocant, Græci Μετωνυμίαν; eſtque ſpecies *Fictæ inductionis*, & magnam affert poeſi *Aſiaticæ* venuſtatem. Tranſlationum elegantiorum exempla. Pag. 430—439

CAPUT VII.

التشبيه

Sive, *De Comparatione.*

Similitudinum uſus tripartitus. *Apollonii Rhodii* laudantur comparationes quædam, aliæque inſigniores elegantiæ. Hujus poetæ defenſio. Comparationum *Aſiaticarum* exempla, ex variis poetis elegantioribus libata. Pag. 439—455

CAPUT VIII.

De reliquis Figuris.

MINUTIORES quædam figuræ exponuntur, quibus *Aſiatica* dictio ornatur. *Fictâ perſonarum inductione* utuntur poetæ *Aſiatici* ſæpiſſimè; eſtque figura cùm ad venuſtatem, tum ad elationem dictionis comparata. Exemplum magnificum *Tranſitûs in aliam perſonam.* Fictæ inductionis varia exempla. Hyemis *inductio* apud eximium ſcriptorem *Ahmed Ebn Arabſhah.* *Hafezi* ode. Eadem *Græcè* reddita verſibus *Anacreonteis.* Pag. 456—467

CAPUT IX.

العبارة الغايبة

Sive, *De arcanâ Poematum Significatione.*

ABDITUM quoddam μυστήριον in carminibus *Perſarum* amatoriis latere alii dicunt, alii ſtrenuè negant. *Hafezi* carmina duo proferuntur: quorum primum *Latinis* redditur verſibus. Utriuſque ſententiæ defenſores diſputantes inducuntur. Pag. 467—478

CAPUT

CAPUT X.

De Elato dicendi genere.

Elationis præcipui fontes, *Terror*, *Obſcuritas*, *Magnificentia*, *Poteſtas*; qui exemplis illuſtrantur ex *Alcorano*, *Jobi* poemate, *Ferduſio*, & reliquis *Aſiaticorum* ſcriptis. Locus magnificus ex *Sirachidis* ſapientiâ, *Hebraicè* converſus. *Diluvii* deſcriptio *Mohammedana* omnium elatiſſima.

Pag. 479—489

CAPUT XI.

اللطافة

Sive, *De Venuſtate.*

Venuſtæ poeſeos definitio. *Sapphûs* poeſis venuſtiſſima. Exempla quædam venuſtatis ex *Aſiaticis* poetis deprompta. Carmen Arabicum *Ebn Arabſhah*. Aliud *Meſihii* Turcicè. Idem verſibus *Trochaicis Latinè* redditum.

Pag. 489—500

PARS QUARTA.

De Poematum Aſiaticorum argumentis.

CAPUT XII.

الحماسة

Sive, *De Poeſi Heroicâ.*

Poeseos *Aſiaticæ* præcipua argumenta, Fortitudo bellica, Luctus, Officiorum præceptio, Amor, Laudatio, Vituperatio, & naturalium rerum Deſcriptiones. *Arabes* antiquos cùm bellatores fuiſſe, tum poetas elatiſſimos, ac ſuarum laudum præcones: cujus rei proferuntur exempla. *Alcæi* & *Hybriæ Cretenſis* Σκολιὰ bellica citantur. Attingitur veterum *Iſlandorum* poeſis, quæ *Runica* appellatur, eſtque plurimùm heroïca, Majora *Aſiaticorum* opera de heroum rebus geſtis. Hiſtoriæ numerosè & modulatè compoſitæ inter poemata heroïca recenſeri debent: Inter eas palma deferenda eſt hiſtoriæ *Timuri*; cujus libri laudatur venuſtas & elatio. *Ferduſi* poeta verè epicus, & *Homero* proximus. Ex illius poemate expromitur prælii deſcriptio; quæ *Latinis* hexametris converſa apponitur.

Pag. 501—518

CAPUT

CAPUT XIII.

المراثي

Sive, *De Poeſi Funebri.*

Duo ſunt poeſeos luctuoſæ & flebilis genera: alterum *Nenia* ſeu *Leſſus* vocatur; eſtque lamentatio lugubris in funeribus: alterum, Ἐπικήδειον ſeu *Elegia* nominatur, & complectitur mortui laudationem cum luctu mixtam: utriuſque generis exempla proferuntur. Apponitur elegia *Arabica*, eaque ſatis pulchra, & cum *Davidis* carmine in obitum *Sauli* & *Jonathani* congruens: quod carmen Hebraicè citatur in verſiculos diſtinctum: ejuſdem adumbratio quædam *Græcè*. Pag. 518—531

CAPUT XIV.

الادب والنصيحة

Sive, *De Poeſi Morali.*

Antiqua conſuetudo ſapientiæ per ſententias breves & modulatas docendæ. Sententiæ quædam de humanarum rerum contemtione, de taciturnitate, de doctrinâ, aliiſque communibus locis. Caput libri *Pendnama* de Avaritiâ. Fabula *Perſica* de verecundiæ laudibus *Arabicè* reddita: eadem Latinis iambis converſa. Pag. 531—543

CAPUT XV.

النسيب

Sive, *De Poeſi Amatoriâ.*

Nullam ferè gentem eſſe tam incultam, quin poeſin habeat ad amorem exponendum accommodatam. *Alcmanis*, *Ibyci*, & aliorum verſiculi citantur. *Pindari* carmen amatorium. Ex *Aſiaticis* poetis varia excerpuntur exempla in hoc genere lectiſſima. Carmen Arabicum; idem lyræ *Romanæ* aptatum. Pag. 543—553

CAPUT XVI.

الثناء والمديح

Sive, *De Laudatione.*

Laudationis poeticæ tria genera. Citatur ſcholion Græcum, vel potiùs Hymnus. Carminis celebrati, quod *Banat Soad* vocitatur, locus

eximius. Variæ *Arabum* ac *Perſarum* laudationes. *Abi'lola* carmen elatiſſimum: ex quo loca quædam inſigniora delibantur. Pag. 553—562

CAPUT XVII.

الهجا

Sive, *De Vituperatione.*

Græcorum iambi mordaces. Satyræ *Arabicæ* exempla proferuntur. Carmen in hoc genere abſolutum ex libro de *Antaræ* & *Ablæ* amoribus. Acerrima *Ferdufii* ſatyra in regem *Perſarum.* Pag. 563—573

CAPUT XVIII.

الصفات

Sive, *De Deſcriptionibus.*

Chæremonis tragici, *Platonis*, & aliorum, deſcriptiones poeticæ. Quædam ex libro *Hamaſa* libantur. Multa denique proferuntur ex *Aſiaticis* poetis exempla, quibus deſcribuntur flores, horti, locorum amœnitates, & humana pulchritudo. Pag. 574—586

PARS QUINTA.

CAPUT XIX.

De variis Arabum, Perſarum, *ac* Turcarum *Poetis.*

POETARUM *Aſiaticorum* infinita multitudo. Recenſentur poetæ quamplurimi: quorum verſûs quidam exponuntur. Pag. 587—593

PARS SEXTA.

CAPUT XX.

De Aſiaticâ Dictione.

DICTIO modulata & numeroſa, poeſeos ſpecies, *Aſiaticis* admodùm exculta. Recenſentur libri ſatis multi in hoc genere compoſiti; alii à rhetoribus, alii à philoſophis, alii ab hiſtoricis ſcripti. Tria eſſe dicendi genera, Elatum, Venuſtum, Tenue: quorum omnium ex Aſiaticis ſcriptoribus exempla proferuntur. Epilogus. Pag. 591—611

POESEOS ASIATICÆ

COMMENTARIORUM

PARS PRIMA.

CAPUT I.

Asiaticos ferè omnes Poeticæ impensiùs esse deditos.

INSTITUENTI mihi de Poesi Asiaticâ differere, prima sese offert Hebræorum poesis, verbis splendida, sententiis magnifica, translationibus elata, compositione admirabilis, origine tandem, quod de nullâ aliâ dici potest, verè divina. Laudare tamen Vates illos Sanctissimos, &, quanta sit in eorum carminibus cùm elatio dicendi, tum etiam pulchritudo, exponere, nec mihi sanè erit facile, nec lectori necessarium. Opus enim *de Sacrâ Poesi* absolutissimum, nemo est, opinor, in his studiis versatus, qui non perlegerit; nemo, cui non summam admirationem attulerit cùm argumenti dignitas, & eruditi auctoris singulare judicium, tum Latini sermonis venustas ac nitor.

Humilius equidem argumentum mihi tractandum proposui; sed difficultatis, sed laboris plenissimum. Etenim è fontibus reconditioribus, ac propè

propè obſtructis, haurienda eſt materia; revocandi ſunt in lucem Poetæ, quorum opera obſcuravit vetuſtas, & quorum pœnè memoriam delevit oblivio. Prætereà, refutandi ſunt imperitorum hominum ſermones, debellandi errores, minuenda opinionum perverſitas. Itaque, ut Varronis utar verbis, " non mediocres tenebræ in ſylvâ, ubi hæc captanda; neque " eò, quò pervenire volumus, ſemitæ tritæ; neque non in tramitibus " quædam objecta, quæ euntem retinere poſſunt."

Aggredior ſcilicet de iis gentibus diſputare, quarum poeſin reformidant faſtidioſæ *Europæorum* aures. Nos enim tranſlationes mitigare ſolemus, ac lenire; *Aſiatici* verò, temerè & incitatiùs exaggerare: nos ſtudemus ut verecundæ ſint, & quodammodò ſe facilè inſinuent metaphoræ; illi, ut violentè irruant: nos, ut ſint politæ, nitidæ, venuſtæ, nec longè ductæ; illi res pervagatas & in medio poſitas tranſvolant, & interdum longiſſimè repetitas captant imagines, quas ad ſatietatem uſque cumulant: *Europæi* denique poetæ in eo potiſſimùm laborant, ut jucundè, ut dilucidè ſcribant; Aſiatici, ut vaſtè, ut luxuriosè, ut diſſolutè. Inde fit, ut, ſi cùm *Arabum* ac *Perſarum* carminibus comparetur elatiſſima Europæorum poeſis (*Græcam* ſemper excipio), remiſsè protinus fluere, & quaſi labi videatur,

Ut lana tincta purpuram citrà placet,
At ſi contuleris eam lacernæ,
*Conſpectu melioris obruatur**,

ſed hanc tamen Aſiaticæ dictionis elationem, vix aut ne vix quidem percipiet is, qui interpretationes tantummodò leget: ſua eſt enim linguis omnibus gratia, & quaſi color proprius; ſua porrò verborum ſeries & collocatio, ac ſententiarum junctura, quas ſi quis diſſolverit, totam continuò diſtulerit ſuavitatem, totumque venuſtatis lumen extinxerit.

* Ovid. apud Quintil. *Inſtit.* lib. x. cap. x.

Aſiaticorum

Aſiaticorum igitur poemata legentibus, tenenda eſt eorum hiſtoria; perdiſcendi ſermones, quorum exquiſitiores elegantiæ ſunt inveſtigandæ, cognoſcendi mores, diſciplinæ, opiniones, fabulæ, proverbia; carmina demùm Perſarum atque Arabum, *oculis & mentibus*, ut ita dicam, *Aſiaticis*, legant neceſſe eſt *.

Nec verò me latet nonnullorum hominum increbuiſſe ſermonem, qui harum gentium poeſin incultam eſſe autumant, & horridam. Illis abundè erit, ut ſpero, in hoc opuſculo reſponſum, ſatiſque probatum, ea ipſa poemata, quæ injucunda & impolita temerè dici ſolent, delectare potiùs atque allicere incredibili varietate et copiâ. Verè mihi videor eſſe dicturus: tametſi majeſtatem Homeri, ſuavitatem Theocriti, magnificentiam Pindari, Apollonii elegantiam, Sophoclis vim, Euripidis facilitatem, Æſchyli audaces figuras, Anacreontis hilaritatem, Ibyci ardorem, Steſichori gravitatem, mollitiem Alcmanis, venuſtatem Bacchylidis, neminem unquam ſcribendo conſequi poſſe cenſendum eſt; negari tamen non poteſt, quin *ſuæ* ſint poetis *Aſiaticis*, à naturalibus eæ quidem rebus deductæ, proprietates; *ſui*-que pulchritudinis colores, ad quorum laudem poeſis *Europæa* haudquaquam accedit.

Neque enim abeſſe poteſt, quin ii poetæ lætiſſimis abundent imaginibus, qui verſentur inter amœniſſimos campos, lucos, hortulos; qui deliciis atque amoribus toti vacent, qui tandem in iis regionibus commorentur, ubi ſolis nitor cœlique ſerenitas rarò nubibus obſcuratur; ubi ſummâ florum ac fructuum ubertate cumulata natura luxuriat quodammodò & quaſi laſcivit; ubi denique (ut vetus ait poeta)

Segetes largiri fruges, florere omnia,
Fontes ſcatere, herbis prata conveſtirier †.

* Vide, De Sacrâ Poeſi, Prælect. vi. & vii.

† Apud Cic. *Tuſcul. Quæſt.* lib. i.

Ac

Ac nemo ferè eſt, qui neſciat plurima poëſeos ornamenta ex imaginibus rerum naturalium derivari : maximam autem *Perſidis* partem, totamque eam *Arabiam*, quæ eſt à veteribus primùm *Felix* nominata, feraciſſimas regiones, ac deliciarum omnium abundantiſſimas, eſſe ſcimus.

Arabia verò ea, quæ *Deſerta* vocatur, rerum earum plena eſt, ex quibus formidinis aç terroris depromantur imagines, quæque adeò ad *elationem* dicendi ſint longè omnium aptiſſimæ : ſæpe igitur in *Arabum* antiquorum carminibus, heroes inducuntur incedentes

———Viâ altâ atque arduâ
Per ſpeluncas ſaxis ſtructas, aſperis, pendentibus,
Maximis ; ubi rigida conſtat craſſa caligo.

Ob has præcipuè naturæ proprietates, & ob hanc vivendi conſuetudinem, *Arabas Perſaſ*que imaginibus, tum *venuſtis* tum etiam *elatis*, abundare arbitror, ideòque poeticam, quæ his imaginibus potiſſimùm conſtat, ſtudioſiſſimè colere.

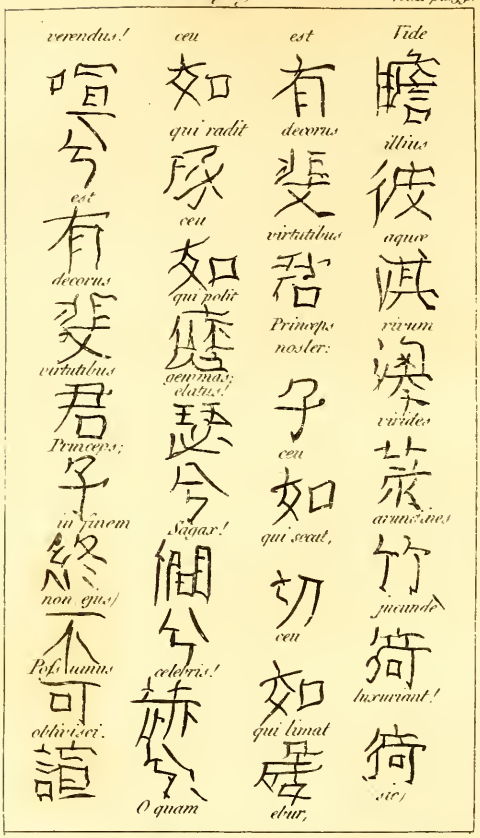
Hoc argumentum ad reliquas etiam gentes *Aſiaticas* transferri poteſt, quarum ſcilicet ulla ad nos pervenit cognitio : ſed juvat opinionem noſtram exemplis illuſtrare, & pauca de *Sinenſium*, *Indorum*, *Tartarorum*, aliorumque, poeſi antè dicere, quàm ad Arabum ſylvas, & uberrimos Perſarum hortos, acceſſerimus.

In Sinenſium linguâ, quæ, ſi magno ſcriptorum gregi * fides habenda ſit, eſt omnium copioſiſſima, volumen extat pervetuſtum, quod partes complectitur quinque, & *Shi king* vocatur : trecentas hic liber Odas continet de moribus, officiis, virtutibus ; quæ eximiam habere dicuntur numerorum

* Du Halde. Fourmont. Couplet. &c.

Ode Sinica
Antiquissima.

Vol. II pa. 39.



Citatur in Confucii libro qui dicitur Ta Hio.

大學

merorum dulcedinem, imaginum venuſtatem. Una ex his Odis, quæ mihi valdè arriſit, citatur à *Confucio*, Platone illo, ſi ita dicere liceat, Sinenſium; cujus * opera graviſſima *Oxonii* aſſervantur. Carmen ipſum, Latinis verſibus utcunque redditum, libet ſubjungere: verba Sinica, & verſionem fidam, ſeparatim addamus neceſſe eſt, propter novas literarum formas, quas æneæ tabulæ incidendas curavimus.

Vides ut agros dulcè gemmatos lavet
Argenteus rivi latex;
Virides ut aura ſtridulo modulamine
Arundines interſtrepat!
Sic, ſic amœno cincte virtutum choro,
Princeps, amabiliter nites.
Ut maximo labore, & arte maximâ
Effingit artifex ebur,
Sic ad benignitatem amica civium
Blandè figuras pectora.
Ut delicata gemmulam expolit manus
Fulgore lucentem aureo,
Sic civitatem mitium gaudes tuam
Ornare morum lumine.
O quàm verenda micat in oculis lenitas!
Minantur & rident ſimul;
O quanta pulchro dignitas vultu patet,
Et quantus inceſſu decor!
Scilicet amœno, cincte virtutum choro,
Princeps, amabiliter nites.
Annon per omne, Veris inſtar, ſeculum
Memoria floreſcet tui? †

Egregium hoc eſt vetuſtatis monumentum; floruit enim princeps, qui à poetâ Sinico laudatur, circiter octingentos ante Chriſtum annos: docet

* In Archiv. Bodl. A. 1. fol. 7. p. 2.

† Vid. *Coupleti* Scient. Sin. pag. 10.

porrò,

porrò, ſimilitudinibus à ſculptore eboris, & gemmarum politore ductis, quàm remoto ſeculo gens ea ingenioſiſſima elegantiores artes coluerit.

Nec pauciora in ſermone *Indico* ſcripta ſunt poemata *; ſed Indi recentiores, poſt Mogolorum δυναςείαν à Timuri nepotibus inſtauratam, Perſicè omninò ſcribunt, ideoque ſunt *Perſis* ſubjungendi. Dicendi genere utuntur elato & magnifico, vel potius abutuntur; quod ex verſibus quibuſdam (licèt ſubinſulſis) intelligere poſſumus, quos contexuit Indus quidam, ex illorum ordine qui *Bramanes* appellantur. Hic enim, ſingularis cùm dignitatis tum eruditionis virum laudare inſtituens, carmen compoſuit; quo patronum in cœlum effert, & verbis hiſce tumidis ac ridiculis alloquitur:

Utcunque celeris terga ſonipedis premas,
Agitata ſubitò terra contremiſcere;
Octoque elephantes, vaſta mundi columina,
Sub impetu aſcendentis incurveſcere.

Aſtabat tum fortè, cùm hæc recitarentur, *Bernierus* medicus †, vir in primis doctus, & jucundus ſcriptor, qui illo tempore commorabatur in *Indiâ*. Is, inſulſam hominis irridens adulationem, dixit in aurem Principi, quo utebatur perfamiliariter, " Cave igitur ſæpiùs equum conſcendas, " princeps, ne miſeri populi tam crebris terræ motibus peſſimè multen- " tur." Tum ille comiter, " Ob hanc rem, inquit, in lecticâ ‡ ple- " rumque vehi ſoleo."

Qualis tamen fuerit veterum Indorum, in regione *Coromandelicâ* habitantium, poeſis, planè neſcimus. Extat certè quidem vetuſtiſſimus liber Indicus, per totam Aſiam collaudatus, quem Arabes *Calila wa Demna*

* Vid. Catal. MSS. in Bibl. Reg. Pariſ. in quâ etiam Carminum Sinicorum *Shi king* ſervatur exemplar.

† Vid. Bernieri *de Statu Imperii Mogolici* Librum.

‡ Lecticâ) Indoſtanicè پالکی vulgò *Palanquin*.

vocant,

vocant, & quem in omnes ferè Europæ linguas redditum habemus. In eo ſummam gravitatem & ſapientiam non deſidero; ſed prorſùs ei deeſſe videtur poeticus ille flos & color: quod ex interpretatione fidâ docti cujuſdam Arabis intelligi poteſt, quâ nihil exilius, nihil preſſius, nihil à poeſi magis alienum. Poſteà verò Perſicus interpres, & deinde Turcicus, mirificos addebant cincinnos, ut ita loquar, & pigmentorum colores.

Tartarorum etiam poetæ, poſt receptam apud eos Mohammedis religionem, linguis utuntur Arabicâ & Perſicâ; nec dubito quin ſit illis excelſum ac vehemens ingenium, licet paullo horridius: quod perſpici poteſt ex duobus illis in libro *Zafar nama* verſibus, quibus invictus ille Tartariæ rex, Timurus, milites ſuos ad acriter dimicandum dicitur incendiſſe:

بزم مردان عرصهٔ رزمست وعشرت داد وکیر
باده خون دشمن وجام دمادم تیغ وتیر

hoc eſt ad verbum, *Locus compotationis fortium virorum eſt belli campus; lætitiæ autem cantus, pugnantium clamores; vinum, ſanguis hoſtium; pro crateribus verò, gladiis ac ſpiculis identidem utuntur.*

Afferit porrò ſcriptor graviſſimus, Ibn Arabſhah, "Incolas *Coraſmiæ* "& *Sogdianæ* pariter eſſe poeticæ deditos, ſed his illos eſſe præſtanti- "ores; adeò ut in urbe eorum præcipuâ, pueruli etiam in cunis delica- "tiſſimis vocibus & cantioni finitimis vagiant †."

Armenis

† Hiſt. Timur. pag. كح 28.

واهل خوارزم كاهل سمرقند في اللطافة وافضل من اهل سمرقند في الحشمة والظرافة يتعانون المشاعرة والادب ولهم في فنون الفضل والمحاسن اشياء عجب خصوصا في معرفة الموسيقا والانغام ويشترك

Armenis quoque & *Syris*, non dubitari poteſt, quin ſui fuerint poetæ. In Kircheri de Muſicâ libro verſûs quidam citantur, in Armeniaco ſermone, non invenuſti; & ab Herbeloto laudatur Syrus neſcio quis, qui Homeri poemata dicitur patriâ linguâ elegantiſſimè reddidiſſe. Perpauca tamen, reor, vel in hoc vel in illo ſermone extant carmina; nam, cùm Mohammedani omnes ferè Chriſtianorum, in *Aſiâ* commorantium, libros combuſſerint, ſacerdotes, plùs æquo ſuperſtitioſi, eos tantummodò è flammis eripere voluerunt, quos ad religionem & ſacras diſciplinas ſpectare arbitrarentur †.

Idem *Æthiopibus* arbitror contigiſſe; quorum linguam haud vereor inter *Aſiaticas* numerare, utpote quæ ſit Arabicæ ſimillima, & ex Aſiâ ſine dubio oriunda.

Cæterùm in Æthiopum ſermone pauciſſima mihi videre contigit poeſeos ſpecimina. Sæpe à Ludolfo citatur Æthiopicum poema *de Faſtis*, ſive, ut ipſe ait, de rerum cœleſtium ac terreſtrium laudatione, quod nec injucundum eſſe videtur, nec inelegans; &, tametſi multus ſit fortaſſe & nimius in miraculis denarrandis poeta, in eo tamen ardor quidam ፨ac vis ingenii illuceſcit; prætereà carmen ſuum lætis iis imaginibus ornat, quibus tota ferè dictio Aſiatica colluſtrari ſolet. Verſûs quoſdam ex hoc poemate, *Latinè* adumbratos, apponam; ſed literæ Æthiopicæ,

ويشترك في ذلك الخاص منهم والعام ومما هو مشهور عنهم ان
الطفل في المهد منهم اذا بكي او قال آه فان ذلك يكون في
شعبة دوكاه *

Nimis hæc ſunt facilia, quàm ut interprete egeant. Ultima vox eſt Perſica, Muſicæ propria. Vid. etiam Herbel. Bibl. Orient. pag. 1001.

† Stephanus Petrus, patriarcha Antiochenus, ad Huntingdonum Italicè ſcribens, hæc habet: *I noſtri libri ſono andati tutti ſotto l'acqua e fuochi, e, mancando chi ſcriva di nuovo, li libri antichi ſono andati ſempre ſcemando; e non ſi ſon conſervati per lo più, ſe non i libri ch'erano neceſſarii per il culto della ſantiſſima religione.*

quippe

quippe minus elegantes, & vix dignæ cognitu, omitti ſine diſpendio poſſunt:

Nunc immitis hyems fugit,
Nec ſonantibus agri
Molles rigantur imbribus.
Tu, qui pratula floribus
Suave-olentibus ornas,
Qui lucida regis ſydera,
Flores fac roſeos tui
Colligamus amoris,
Fructûſque pietatis novos;
Ac, dum per virides apis
Dulcé murmurat hortos,
Jucunda delibans thyma,
Da, ſuavi mihi carmine, ut
Diligentior illâ
Laudes tuas enuntiem.

Fuit etiam Æthiops quidam, quo familiariter utebatur Ludolfus, & cui poeticum ingenium non videtur defuiſſe. Scripſit is elegiam in obitum Principis Erneſti, qui puer admodùm ceſſit è vitâ; &, pulchritudinem pueri laudans, ait,

Vultûs nitore vicit ille beryllon.

deinde copioſiùs,

Filo crinis erat pulchrior aureo,
Quod Indicus bombyx vomit;
Et lunâ enituit ſplendidior gena,
Cùm rara tingat nubila †.

Haud ſcio an multi è poetis Græcis, qui Lyrici appellantur, inter *Aſiaticos* non ſint numerandi; quorum alii in Aſiaticis inſulis, alii in ipſâ

† Vid. Ludolf. Æthiop.

Aſiâ,

Asiâ, *Minori* scilicet, nati sint, & qui Arabum ac Persarum poetis videantur esse persimiles, non metris solùm & compositione, sed figuris etiam, & poematum argumentis. Ideoque, tametsi in hoc libro de iis præcipuè poetis, qui vel Arabicè vel Persicè scripserunt, instituì differere, tamen haud alienum erit eorum poesin cum Græcâ identidem comparare, si qua inter eas singularis affinitas intercedere videatur.

Abundè hæc, ut puto, ostèndunt quantùm Asiaticæ gentes poeticam coluerint; quantùm verò aliis gentibus Arabes ac Persæ præstent, in iis, quæ deinceps sequentur, capitibus, spero me uberrimè demonstraturum. *Turcis* etiam sua dabitur laus, sed hi Persas nimis servili more, ut Romani Græcos, imitantur.

Satis arbitror doctiori cuivis esse notum, Arabes ita fuisse huic arti deditos, ut de re qualibet versûs funderent ex tempore, mediocres eos quidem plerumque, sed nonnunquam sanè pulcherrimos; quod minùs videbitur admirandum iis, qui considerent cùm metrorum facilitatem, tùm sonorum similium in illorum sermone abundantiam. Hæc autem res apud illos ita frequens erat, ut plurimus etiam nunc habeant voces quibus *artem versuum subitò componendorum* significent†. Exempla sunt innumera: unum solummodò atque alterum subjiciam.

Primum in libri *Shekerdán* capite decimo-quarto narratur. Ipsius auctoris verba apponam: " Ibam, inquit poeta *Almosadhal*, regem *Arrashid* " salutatum; apud quem calathus erat rosarum plenus, & puella formosa, " erudita, poeticæ peritissima. Ad regem itaque accessi; dixit autem, " *Fac audiam, O* Mosadhal, *brevem quandam rosæ similitudinem.* Recitavi " igitur ex tempore, *Similis est puellæ genæ, quæ, dum suaviatur eam* " *amatoris labium, rubore suffundi incipit.*

† ارتجالا & بديهًا &c.

" Tum

" Tum interpellavit puella, eodem metri genere,

" *Similis eſt potiùs genæ meæ, cùm me provocet Arraſhidi manus ad*
" *dulces amoris luſûs* †."

Belliſſimi videbuntur hi verſûs lectori Arabicè ſcienti; & pulchræ profectò ſunt ſimilitudines cùm poetæ tum poetriæ: eandem comparationem innuit, cùm *de flore illo verecundiæ* loquatur, venuſtus poeta Lycophronides, cujus verſiculos (etſi Græcas ſententias Latinis immiſcere admodùm diſpliceat) ob eximiam dulcedinem citabo:

Οὔτε παιδὸς ἄῤῥενος,
Οὔτε παρθένων τ' χρυσοφόρων,
Οὔτε γυναικῶν ϛαθυκόλπων,
Καλὸν τὸ πρόσωπον,
Ἀλλὰ κόσμιον πεφύκει,
Ἡ γὰ αἰδὼς ἄνθος ἐπιστρείρει ‡.

Alterum hujus rei exemplum in libro quodam incerti auctoris me legiſſe memini. " Formoſam ac doctam adoleſcentulam quidam è poetis

† قال المفضل دخلت علي الرشيد وبين يديه طبق ورد
وعنده جارية مليحة ادبية شاعرة وقد اهديت اليه فقال يا
مفضل قل في هذا الورد شيأً يشبهه فقلت
كانه خدّ المحبوب يقبله
ثم الحبيب وقد ابدا به خجلا
فقالت الجارية
كانه لون خدّي حين يدفعني
كف الرشيد لامر يوجب الغسلا
فقال الرشيد قم يا مفضل اخرج فان هذة المباحثة قد هيجتنا
فقمت خرجت وارخيت الستور دونني

Vide etiam Herbel. in voce *Dhchák*.

‡ Apud Athenæum lib. xiii.

" illuſtri-

" illuſtrioribus diligebat. Puella viciſſim eum ita unicè amabat, ut nun-
" quam, niſi unà adeſſet amicus, lætaretur. Die quodam in febrim in-
" cidit puella, &, jam propè ſopitâ ægritudine, in lectulo dormivit.
" Tum amicus, qui anteà cubiculum non reliquerat, lavatum ibat. Illa
" expergefacta, ubi eſſet amicus, percontata eſt. Dicebant famuli in bal-
" neo eſſe: ea verò chartulam afferri juſſit, & hos ſcripſit verſiculos,
" quos illicò ad poetam miſit:

يا عاشقي لو كنت عاشقًا لما
فضحتك عندي محنة الايام
فوالله ما انصفت في شرع الهوي
انا في الحِمَام وانت في الحَمّام

" *Ah, anime mi, ſi verè me amares, non te fortunæ iniquitas à me disjun-*
" *geret: profectò haud æqua mihi tecum pars amoris eſt; ego in ipſâ morte*
" *verſor, tu in balneo te oblectas.*" Ubi obſervandus eſt non illepidus, ut Aſiatici putant, verborum luſus, vox enim *himám* mortem ſignificat, *hammám* verò, balneum.

" Poeta verſûs amicæ legit; aliquantulum chartæ illachrymavit; tum
" reſcripſit ex tempore:

ولم ادخل الحمام تصدي تنعمي
فكيف ونار الوجد بين جوانحي
ولكنني لم يكفني فيض ادمعي
دخلت لابكي من جميع جوارحي

" *Non ideò intrabam balneum, ut me oblectarem: quomodo enim? dum ignis*
" *deſiderii in pectore meo ardet: ſed non mihi ſatisfecit lachrymarum effuſio;*
" *idcircò intrabam, ut ab unoquoque membro flere poſſem.*"

Veniamus ad Perſas. Ii verò quàm ſtudiosè poeticam excoluerint, & quanti eam æſtimârint, intelligi poteſt ex ingenti poetarum multitudine, qui

qui in Perſide floruerunt, ad quorum opera percurrenda hominis vitam vix arbitror ſuffecturam. Illi, pulcherrimâ uſi tranſlatione, pro *verſûs facere* dicunt *margaritas nectere*; quemadmodùm in illo Ferduſii verſiculo

که بر نوک الماس درّ سفته ام
در بحر دانش همه رفته ام

Siquidem calami acumine adamantino margaritas nexi; *in ſcientiæ mare penitùs me immerſi.*

Turcæ, ut ſuprà dictum, Perſas ſequuntur, imò, ſæpè ita fidè, ut verbum de verbo reddant. Sed † Alcæum, ‡ Archilochum, § Bacchylidem, ‖ Anacreontem, alios, permultis in locis imitatus eſt Horatius: Latina tamen non minori cum voluptate quàm Græca legimus. Multi ſunt prætereà verſûs Turcici, qui, è Perſicis non redditi, videntur eſſe valdè belli; velut illi, quibus Imperatoris Soleimanni laudatur juſtitia, liberalitas, fortitudo:

کمسه ایامنده اتمز یایدن غیری فغان
کمسه دورانده گچ چکمز انگ الا کهان
یوق زمانده یتیم انگ مگر درّ عدن
یوقدر ایامنده خونین دل مگر مشک ختن

† Lib. i. Carm. ix. *Vides ut altâ ſtet*, &c.

Alcæus, Ὑει μὲν ὁ Ζεὺς, ἐν δ' ὀραιῷ μέγας
Χειμὼν, πεπάγασιν δ' ὑδάτων ῥοαί.

Et quæ ſequuntur. Item Carm. xiv. *Et malus celeri faucius*, &c. Alc. apud Heracl. Pont.

Τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται, &c.

‡ In Epodis paſſim.

§ Lib. i. Carm. xv. *Paſtor cùm traheret*, &c. "Hæc inquit Porphyrion, à Bacchylidis Caſſandrâ "ſumuntur."

‖ Lib. i. Carm. xxiii. *Vitas hinnuleo me ſimilis*, &c.

ANACREON.

Ἄτε πόρδαλιν ποθῶν
Γαλαθηνὸν ὄν, ὃς ἐν ὕλῃ
Κερύεσσι δρυμοῦ ἀπολειφθεὶς
Ἀπὸ μητρὸς ἐπλήσθη.

Illo

Illo regnante nullus eſt auditus gemitus, niſi arcus tinnientis; illo regnante nihil curvum, præter arcum, inveniri potuit; illo rege, nullus præter Adeni *unionem, fuit pupillus; illo imperatore, nullum, præter* Khoteni *moſchum, cor ſanguineum extabat* †.

Nec ſolùm poetica eſſe videmus Aſiaticorum *ingenia*, verùm etiam *linguæ* eorum ſunt ad poeſin accommodatiſſimæ; diſſimiles eæ quidem inter ſe, ſed ſuo quæque in genere præſtans. Suavitatem Perſica, ubertatem ac vim Arabica, mirificam habet Turcica dignitatem: prima allicit atque oblectat; altera ſublimiùs vehitur, & fertur quodammodò incitatiùs; tertia elata eſt ſanè, ſed non ſine aliquâ elegantiâ & pulchritudine. Ad luſûs igitur & amores ſermo Perſicus, ad poemata heroica & eloquentiam Arabicus, ad moralia ſcripta Turcicus videtur idoneus.

Philoſophorum omnium poſt renatas literas (Magnus ille noſter Newtonus perpetuò excipitur) princeps, Verulamius, opus egregium fore rebatur *de variis linguarum proprietatibus* tractationem ‡. Ait enim, idque veriſſimè, " Ex populorum ſermonibus mores eorem atque ingenia accu- " ratiſſimè dignoſci poſſe." Quod verò aſſerit Vir admirabilis de Græcorum ac Romanorum linguis, nempe *hos verba compoſita valdè reformidare, illos vocum compoſitionibus in primis delectari*, id transferri ad Perſarum atque Arabum ſermones rectiſſimè poteſt; unde colligimus Perſas *artibus*, Arabes *rebus gerendis* fuiſſe aptiores; " Artium enim, inquit ille, " diſtinctiones, verborum compoſitionem ferè exigunt; at res & negotia " ſimpliciora verba poſtulant." Deinde hos graves ac ſeveros eſſe cognoſcimus, illos luxurioſos, voluptuarios, diſſolutos; quòd illi in compoſitione redundent ac diffluant, hi contrà breves ſint, caſti, enucleati, preſſi; rarò effundantur, neque abutantur verborum copiâ, & ſæpe uno verbo ſenſa dilucidiùs exponant, quam nos pluribus ſententiis.

† Vid. Præfationem elegantem libri *Homaiûn Nama*. Et Herbel. in voce *Khoten*.

‡ De Augm. Scient. vi. 1.

Exemplo

Exemplo ſit *Motanabii*, poetæ nobiliſſimi, verſiculus, quo puellæ deſcribit pulchritudinem:

بدت قمراً ومالت غصن بان
وفاحت عنبراً ورنت غزالاً

hoc eſt, *Tanquam luna enituit, & tanquam ramulus myrobalani delicatè ſe inflexit; & ambari odorem habuit, hinnuleique tenerum aſpectum.*

Confitendum eſt Græcos, etiam in hac re, ad Arabum laudem proximè accedere; ſic enim, ſive Pherecrates, ſive auctor fabulæ, quæ *Perſæ* inſcribitur:

Ὦ μαλάχας μεν ἐσορῶν, ἀμπνέων δ' ὑάκινθον,
Καὶ λαλῶν μελιλώτινον, ὠ ῥόδα προσεσηρώς,
Ὦ φιλῶν μεν ἀμαρὰκον, προσκινῶν δε σέλινον.

Nihil certè his verſibus dulcius, nihil venuſtius. Sed verſiculi illius Arabici, cum ſummâ brevitate conjuncta, elegantia linguâ Latinâ exponi nullo pacto poteſt; ſi dicamus enim,

Non vitis illâ flexa delicatior,
Non clarius lunæ jubar,
Non dulcis aura balſami fragrantior,
Non hinnuli oculus blandior.

quàm inconcinna hæc ſint cum illis comparata!

Sed de poeſi Aſiaticâ *in genere* ſatis multa. Nunc ad eam *ſpeciatim* tractandam accedimus; ac primùm de Arabum, Perſarum, ac Turcarum poeſi, quatenus ad verſuum formam & ſtructuram attinet, eſt diſſerendum.

PARS SECUNDA:

De poematum Asiaticorum formâ.

CAPUT II.

العروض

SIVE

De metris Asiaticis.

ASIATICI carminis naturam ac leges tractaturus, videor mihi quodammodò in dumetum quoddam esse delapsus, in quo nihil est aut suave aut jucundum. At ne qua tamen res, quæ ad *poesin Asiaticam* pertinet, intacta à me relinquatur, exponam in hoc capite, quam breviſſimè potero, varia *metrorum* genera, quibus tum Arabes ac Persæ, tum etiam Turcæ utuntur: & quoniam in hoc sermone *Europæos* alloquor, utar vocabulis in *Europâ* cognitis, ne peregrinis durisque vocibus lectores deterream; quod illos feciſſe video, qui idem argumentum anteà tractaverunt. Quis enim intelligere potest quid hæc velint: " *Aruda* secunda " *Hadhdhata* est; cui duæ competunt *Darbæ*, prima *Hadhdhata*, secunda " *Hadhdhata Damrata*. Quaternario *Aruda* unica est sana, cui *Darbæ* " quatuor, *Rasiata*, *Dhailata* Nuda, & Katata†?" Profectò hæc legenti cuivis tam obscura videbuntur quàm Hannonis in fabulâ Plautinâ personati oratio *Punica*. Sed nos ad argumentum, magis dilucidè tractandum, veniamus.

† Vid. Clerici *Prosod. Arab.* pag. 73.

Magna

وَعَادَ لَنَا عِيدُ ٱلسُّرُورِ بِبُرْءِ مَنْ حَلَا ذِكْرُ

وَفِي ٱلْخَلْقِ عَنْهُ مُنْضَدُهْ

فَتًى عَرَضُهُ لَوْ ٱسْتَهَرَ وَثَنَاؤُهُ جَكَى عَرَفَهُ

فَأَنْوَرُ وَٱلطِّيبُ مُحْمَدُ

لَهُ خُلُقٌ جَكَى ٱلنَّسِيمَ لَطَافَةً وَخُلْقٌ أَرَانَا ٱلْبَدْرَ

بَلْ هُوَ أَزْيَدُ

يُقَصِّرُ فِكْرِي فِي مَدِيحِ صِفَاتِهِ فَأَنْشَى ٱلْأَكَارُ

فِيهِ وَتُنْشِدُ

فَضَائِلُهُ كَالرَّمْلِ وَاللَّفْظُ كَثْرَةً وَرَمْلُ ٱلثَّرَى

وَٱلْقَطْرُ لَا يَتَعَدَّدُ

Magna eſt in poeſi Aſiaticâ metrorum varietas, in quâ ne Græcæ quidem cedit: hoc tamen præcipuè intereſt, quod Arabes & Perſæ plures habeant ſyllabas longas quàm breves, Græci verò pluribus utantur brevibus quàm longis; unde fit, ut tribrachyn, proceleuſmaticum, primum pæona, alioſque pedes volubiles, quibus Græci tum poetæ tum oratores delectantur, Aſiatici in verſibus non adhibeant. Apud Arabes, ſi literâ (ut vocant) *immotâ* ſyllaba terminetur, longa ſemper eſt, ſin minus, brevis; ut قَدْ *kād*, بِ *bĕ*.

Pleræque voces, quibus de re metricâ utuntur Aſiatici, à tentorio tranſlatæ ſunt, propter ſimilitudinem quandam inter ædificium tentorii, & verſuum ſtructuram, quemadmodum illa Pindarica,

Χρυσέας ὑποστάσαντες εὐ-
τειχεῖ προθύρῳ θαλάμῳ
Κίονας, ὡς ἵτε θαητὸν μέγαρον
Πάξομεν——& quæ ſequuntur.

Sic verſum بيت ſeu *domum* vocitant, & hemiſtichium مصراع ſeu *januam*; ſyllabam longam, & pyrrichium longæ temporibus æqualem, *chordas* nominant, iambum & choreum, *paxillos*. Hæc autem imago, quæ non eſt ſanè injucunda, à communi Arabum Νομάδων ſeu campeſtrium vitâ depromitur.

Sequitur ut de pedibus poeticis differam. *Puri* igitur pedes ſunt vel diſſyllabi,

Pyrrichius	فَعَ	*făă.*
Iambus	فَعَلْ	*făăl.*
Trochæus	فَعْلَ	*fălă.*
Spondæus	فَعْلَنْ	*fălān.*

vel triſyllabi,

Anapæſtus	فَعِلُنْ	*făĭlōn.*
Bacchius	فَعُولُنْ	*făūlōn.*

Amphimacer

Amphimacer	فَاعِلُنْ	*fāĭlōn.*
Amphibrachys	فَعُولُ	*fāūlŏ.*
Antibacchius	مَفْعُولُ	*māfūlŏ.*
Moloſſus	مَفْعُولُنْ	*māfūlōn.*

Pedes *compoſiti*, ſeu potiùs *numeri*, ſunt

Pæon ſecundus	مُفَاعِلُ	*mŏfāĭlŏ.*
Pæon tertius	فَعِلَاتُ	*fāĭlātŏ.*
Pæon quartus	فَعِلَتُنْ	*fāĭlātōn.*
Epitritus primus	مَفَاعِيلُونْ	*māfāīlōn.*
Epitritus ſecundus	فَاعِلَاتُنْ	*fāĭlātōn.*
Epitritus tertius	مُسْتَفْعِلُنْ	*mōſtāfĭlōn.*
Epitritus quartus	مَفْعُولَاتُ	*māfūlātŏ.*
Diiambus	مَفَاعِلُنْ	*măfāĭlōn.*
Dichoreus	فَاعِلَاتُ	*fāĭlātŏ.*
Antiſpaſtus	مَفَاعِيلُ	*măfāĭlŏ.*
Choriambus	مُفْتَعِلُنْ	*mōftaĭlōn.*
Ionicus à majori	مُسْتَفْعِلُ	*mōſtāfĭlŏ.*
Ionicus à minori	فَعَلَاتُنْ	*făălātōn.*

Habent prætereà duos pedes compoſitos; alterum, ex iambo & anapæſto, alterum ex anapæſto & iambo. Haud ſum neſcius pedem dochimum ex bacchio & iambo componi, ut *reipublicæ*; ſed, quoniam aliud vocabulum non occurrit, duos illos pedes dochimos nominabo. Eſt igitur

Dochimus

Dochimus prior مُفَاعَلَتُنْ *mŏfāălātōn.*

Dochimus ſecundus مُتَفَاعِلُنْ *mŏtăfāĭlōn.*

qui dochimo veterum ſunt numero ſyllabarum æquales, temporibus non valdè diſpares.

Nunc de carminum generibus ſive البحور dicendum eſt: ea ſunt ſedecim.

الطويل *Longum*, Epitritobacchiacum.

المديد *Extenſum*, Trochæocreticum.

البسيط *Expanſum*, Iambocreticum prius.

الوافر *Copioſum*, Dochimeum prius.

الكامل *Perfectum*, Dochimeum ſecund.

الهزج *Lyricum*, Epitriticum.

الرجز *Tremulum*, Iambicum.

الرمل *Breve*, Trochaicum.

السريع *Velox*, Iambocreticum ſecundum.

المنسرح *Mobile*, Iambotrochaicum.

الخفيف *Leve*, Trochæoiambicum.

المضارع *Simile*, Antiſpaſticum.

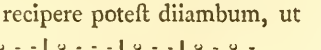
المقتضب *Conciſum*, Choriambicum.

المجتث *Amputatum*, Ionicum.

المتقارب *Conjunctum*, Bacchiacum.

المتدارك *Conſequens*, Creticum.

Prima ſpecies conſtat ex bacchio & primo epitrito quater repetito; ſed in quartâ & octavâ ſede recipere poteſt diiambum, ut



Amator

Amator | puellarum | miſer ſæ | pè fallitur
Ocellis | nigris, labris | odoris, | nigris comis.

& in octavâ bacchium, ut

⏑ – – | ⏑ – – – | ⏑ – – | ⏑ – –
⏑ – – | ⏑ – – – | ⏑ – – | ⏑ – –

Amator | puellarum | miſer ſæ | pè fallitur,
Ocellis | nigris, blandâ | que vocis | loquelâ.

Interdum verò in locis imparibus admittit pro bacchio amphibrachyn, in quarto diiambum, ut

⏑ – ⏑ | ⏑ – ⏑ – | ⏑ – ⏑ | ⏑ – ⏑ –
⏑ – ⏑ | ⏑ – ⏑ – | ⏑ – ⏑ | ⏑ – – –

Legenda, | puer, roſa eſt : | Aprilis | adeſt, adeſt !
Legenda, | puer, roſa eſt : | Corinna | roſas poſcit.

interdum in primâ ſede ſpondæum recipit, in ſecundâ & ſextâ antiſpaſtum, ut

– – – | ⏑ – – ⏑ | ⏑ – – – | ⏑ – ⏑ –
– – – | ⏑ – – ⏑ | ⏑ – – – | ⏑ – – –

Phyllis | comas pulchra | renoda | bat aureas ;
Hylas hanc | videns igne | calebat | Dei alati.

Nonnunquam etiam in primâ ſede trochæus invenitur, ut

– ⏑ – | ⏑ – – – | ⏑ – – | ⏑ – ⏑ –
⏑ – – | ⏑ – – – | ⏑ – – | ⏑ – – –

Ridet | amatores | Corinna ; ah ! | cave, cave.
Amator | puellarum | miſer ſæ | pè deſperat.

Hujus generis eſt Tarafæ elegia, ſeu ſecunda, ut vocatur, *Moallaca*, ut

وفي الحيّ احوي ينفض المرد شادن مظاهر سمطي لؤلؤ
وزبرجد

" In tribu autem erat hinnulus fuſcos habens oculos, qui recentes
baccas decuſſit,
" Exhibens duo fila margaritarum & ſmaragdorum."

⏑ – – | ⏑ – – – | ⏑ – – | ⏑ – ⏑ –
Waſi'lhai | *iahzayan* | *ſodho'lmerd* | *aſhadinon.*

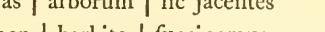
⏑ – ⏑ | ⏑ – – – | ⏑ – ⏑ | ⏑ – ⏑ –
Modhaher | *oſimthalu* | *luinwa* | *zabargidin.*

Secunda

Secunda ſpecies conſtat ex epitrito & amphimacro, ſequente epitrito, ut

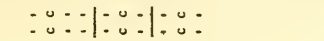
Inter umbras | arborum | ſic jacentes
Dulce carmen | barbito | ſuccinamus.

in tertiâ & ſextâ ſede pro epitrito amphimacrum admittit,



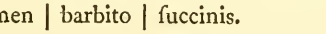
Inter umbras | arborum | ſic jacens
Dulce carmen | barbito | ſuccinis.

& interdum in ſextâ ſpondæum,



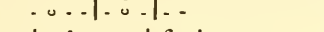
Inter umbras | arborum | ſic jacens
Dulce plectro | ſuccinis | carmen.

& in tertiâ ac ſextâ anapæſtum,



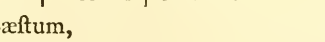
Inter umbras | arborum | virides
Dulcè plangis, | dum nemus | reſonat.

Nonnunquam penitùs mutatur verſus, & in primo, tertio, quarto & ſexto loco ionicum à minori recipit, in ſecundo & quinto anapæſtum, ut



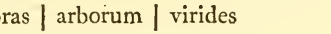
Miſerorum eſt | nec ama | re puellas,
Neque blandæ | Veneri | dare ludum.

aut pro ionico dichoreum, pro anapæſto amphimacrum,



Nunc bibamus, | O boni, | nunc amemus,
Nunc canamus | ad lyram | ſuave carmen.

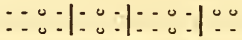
Tertia ſpecies conſtat ex epitrito tertio, & amphimacro quater repetitis, ſi tetrameter eſt verſus: in quartâ & octavâ ſede anapæſtum recipit, ut



Vobis

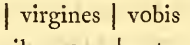
Vobis cano, | virgines, | vobis cano, | pueri,
Jucundius | nil amore | eſt, pulchrius | ve pio.

& in octavâ ſpondæum,



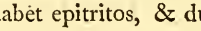
Vobis cano, | virgines | vobis cano, | pueri,
Jucundius | nil amore, | aut pulchrius | nil eſt.

Verſus trimeter quatuor habet epitritos, & duos amphimacros, ut



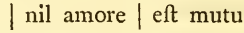
Vobis cano, | virgines, | vobis cano,
Jucundius | nil amore | eſt mutuo.

qui etiam in tertiâ & ſextâ ſede moloſſum admittit,



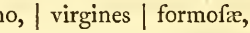
Vobis cano, | virgines | formoſæ,
Jucundius | nil amore | eſt puro.

Nonnunquam pro epitrito tertio diiambum habet, pro amphimacro anapæſtum, ut



Per arbores | Philome | la, blanda avis, | quid ait?
" Ubi eſt merum | nitidum? | roſæ, fides, | ubi ſunt?"

aut in primo, tertio, quinto, & ſeptimo loco choriambum habet, in ſecundo & ſexto creticum, in quarto & ultimo anapæſtum, ut

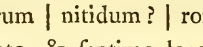


Alma Venus, | parvuli | mater amo | ris, ades,
Sit facilis | jam mihi, | ſit mihi ami | ca, Chloë!

vel pro choriambo pæona quartum admittit, ut

Amor habet | dulce mel, | ſed habet idem | aloën,
Leviter is | mella præ | bet, aloën | cumulat.

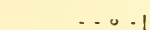
Porrò verſus trimeter in ultimâ ſede recipit interdum diiambum, ut



Vobis

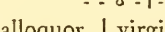
Vobis cano, | virgines, | vobis cano,
Jucundius | nil amo | re mutuo eſt.

aut choriambum,



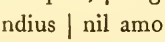
Vos alloquor, | virgines, | vos alloquor,
Jucundius | nil amo | re eſt tenero.

aut quartum pæona,



Vos alloquor, | virgines, | vos alloquor,
Jucundius | nil amo | re tenero eſt.

Nonnunquam verò & in tertio & in ſexto loco bacchium habet, ut

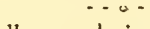


Vos alloquor, | virgines | venuſtæ,
Jucundius | nil amo | re puro eſt.

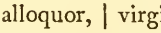
Ad hoc genus pertinet *Tograi* elegantiſſimum carmen, ut

تنام عني وعين النجم ساهرة
وتستحيل وصبغ الليل لم يحل

" Dormis me relicto; at ſtellæ oculus non dormit:
" Et tu mutaris; at noctis color non mutatur."



Tenámo án | níwaei | nonnímiſa | hiraton



Watáſtahei | lo waſib | golleili lam | yaholi.

Nos quoque ſumus eodem genere uſi, in tribus verſiculis Arabicis, quos olim exercitationis gratiâ adoleſcentuli compoſuimus:

اذا نسيم الصباء يدبّ في الشجر
الم يجب نشق المشموم والثمر *
سيول زرق من الريضان قد دعبت

فاحت بها نفحة الريحان والزهر *
فيا غزالي اذا تنول لي القدح
يا شاب ريحك شبّ نشوة السكر *

id eſt ad verbum,

Cùm lenis zephyrus inter arbores ſubrepit,
Annon ſecum affert moſchi, & pomorum odorem?
Cærulei rivuli ex hortulis ludentes ſaliunt,
In quibus dulcis ocimi & florum odor afflatur:
Sic, O puella hinnuleo ſimilis, cùm poculum mihi affers,
Tuus halitus, amica, vini odorem auget atque accendit.

Obſerva in ultimo verſu luſum verborum شاب & شبّ quorum poſterius cùm *adoleſcere*, tum etiam *accendere* ſignificat.

Quarta ſpecies ex priore dochimo conſtat ſexies repetito, ſi trimetri ſunt verſiculi, ſi dimetri, quater, ut

⏑ - ⏑ ⏑ - | ⏑ - ⏑ ⏑ - | ⏑ - ⏑ ⏑ -
⏑ - ⏑ ⏑ - | ⏑ - ⏑ ⏑ - | ⏑ - ⏑ ⏑ -

Genis roſeis, | nigriſque oculis, | nigriſque comis,
Amore facis | tepere meum, | Corinna, ſinum.

&

⏑ - ⏑ ⏑ - | ⏑ - ⏑ ⏑ -
⏑ - ⏑ ⏑ - | ⏑ - ⏑ ⏑ -

Venuſta puel | la, tarda vènis;
Parata roſa eſt, | parata chelys.

Trimetri in tertio & ſexto loco admittunt bacchium, ut

⏑ - ⏑ ⏑ - | ⏑ - ⏑ ⏑ - | ⏑ - -
⏑ - ⏑ ⏑ - | ⏑ - ⏑ ⏑ - | ⏑ - -

Venuſta puel | la, tarda venis | ad hortum,
Parata lyra eſt, | paratus odor | roſarum.

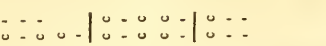
& in primo vel choriambum, ut

- ⏑ ⏑ - | ⏑ - ⏑ ⏑ - | ⏑ - -
⏑ - ⏑ ⏑ - | ⏑ - ⏑ ⏑ - | ⏑ - -

Pulchra puel | la, tarda venis | ad hortum,
Parata lyra eſt, | paratus odor | roſarum.

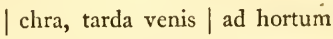
vel

vel moloſſum, ut



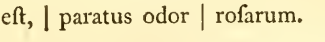
Phryne pul | chra, tarda venis | ad hortum,
Parata lyra eſt, | paratus odor | roſarum.

vel amphibrachyn, ut



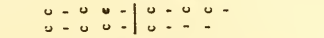
Chloë me | a, tarda venis, &c.

vel etiam creticum, ut



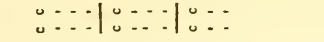
Pulchra ami | ca, tarda venis, &c.

Dimetri in ultimâ ſede epitritum primum recipiunt, ut



Puella venuſt | a, tarda venis,
Parata lyra eſt, | merum, flores.

Nonnunquam hoc carminis genus in ſingulis locis, excepto tertio & ultimo, (ubi ſæpiùs eſt bacchius) primum epitritum admittit, ut



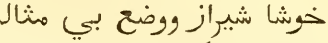
Amatores | puellarum | miſellos
Ocellorum | nitor multos | fefellit.

niſi hi verſiculi potiùs ad ſextam ſpeciem pertineant; certè eodem metro utitur *Hafez*, poeta Perſicus, in illo carmine,

خوشا شيراز ووضع بي مثالش
خداوندا نكهدار از زوالش

Ah dulcem urbem Schirazum! & ſitum ejus eximium!
O Deus, hanc urbem à ruinâ defende!

interdum verò recipit diiambum, ut



qui verſûs ſunt iambici puri trimetri catalectici; velut illi Horatiani,

Trahuntque

Trahuntque ſiccas machinæ carinas:
Nec prata canis albicant pruinis.

ſed Arabici puriores ſunt,

منازل لغرتنا تغار
كانها رسومها سطور

Menázilón | lekártaná | kifâron
Cáinnamá | roſúmohá | ſothúron.

nonnunquam verò fiunt antiſpaſtici trimetri catalectici, ut

⏑ – – ⏑ | ⏑ – – ⏑ | ⏑ – –
⏑ – – ⏑ | ⏑ – – ⏑ | ⏑ – –

Chloë pulchra, | venis tarda; | parantur
Scyphi, vina, | lyra, unguenta, | corollæ.

Ad hanc ſpeciem pertinet admirabile illud *Abi'lola* carmen,

اعن وخد الغلاص كشغت حالا
ومن عند الظلام طلبت مالا

An è celeri camelorum greſſu robur eorum cognoſcis?
An è tenebris divitias petis?

⏑ – – | ⏑ – ⏑ ⏑ – | ⏑ – –
Aán wakhd'il | kiláficaſhaf | tahála
⏑ – – | ⏑ – ⏑ ⏑ – | ⏑ – –
Waminindadh | dhalámithalab | tamála.

Quinta ſpecies ex dochimis ſecundis conſtat: ſunt autem verſûs vel ſenarii, ut

⏑ ⏑ – ⏑ – | ⏑ ⏑ – ⏑ – | ⏑ ⏑ – ⏑ –
⏑ ⏑ – ⏑ – | ⏑ ⏑ – ⏑ – | ⏑ ⏑ – ⏑ –

Tria grata ſunt | animo meo, ut | melius nihil,
Oculi nigri, | cyathus nitens, | roſeus calyx.

qui in ultimâ ſede ionicum minorem admittunt,

⏑ ⏑ – ⏑ – | ⏑ ⏑ – ⏑ – | ⏑ ⏑ – ⏑ –
⏑ ⏑ – ⏑ – | ⏑ ⏑ – ⏑ – | ⏑ ⏑ – –

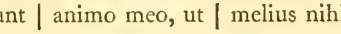
Tria grata ſunt | animo meo, ut | melius nihil,
Oculi nigri, | cyathus nitens, | roſa fulgens.

vel

vel ſpondæum, ut

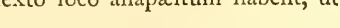
Tria grata ſunt | animo meo, ut | melius nihil,
Oculi nigri, | cyathus, roſarum | hortus.

interdum in tertio & ſexto loco anapæſtum habent, ut brachycatalectici ſint dochimei,



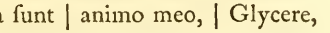
Tria grata ſunt | animo meo, | Glycere,
Oculi nigri, | roſeus calyx, | cyathus.

vel quaternarii, qui nonnunquam ſyllabâ longâ ita augentur, ut fiant hypercatalectici,



Tria grata ſunt | animo meo,
Oculi nigri, | cyathus, roſæ | flos.

nonnunquam ionicum minorem in ultimâ ſede habent, ut



Tria grata ſunt | animo meo,
Oculi nigri, | roſa, vinum.

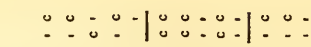
Dicitur etiam hoc carminis genus recipere in ſingulis locis vel epitritum tertium, vel diiambum, ut fiant verſûs iambici trimetri acatalectici; ſed hi ad ſeptimam ſpeciem ſeu *carmen tremulum* referendi ſunt. Porrò ad hanc ſpeciem pertinere dicuntur verſûs choriambici, ut

منزلة صمّ صداها وعفت
ارسمها ان سبلت لم تجب

Ménzilatón | ſámmaſadá | háwaafát
Arſomohá | ínſoilát | lámtogibí.
Manſio, cujus Echo ſurda eſt, & delentur
Veſtigia, ſi interrogetur, non reſpondet.

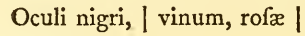
Senarii denique verſûs in quartâ ſede tertium epitritum, in ultimâ moloſſum poſſunt admittere, ut

Tria



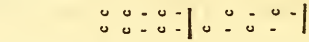
Tria grata ſunt | animo meo, | Glycere mea,
Vinum nitens, | oculi nigri, | flos halans.

Quaternarii verò in ultimo loco recipiunt epitritum tertium & longam ſyllabam, ut



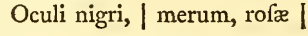
Tria grata ſunt | animo meo,
Oculi nigri, | vinum, roſæ | flos.

vel diiambum & longam, ut



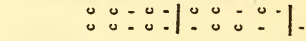
Tria grata ſunt | animo meo,
Oculi nigri, | merum, roſæ | flos.

vel choriambum & eandem, ut



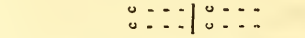
Tria grata ſunt | animo meo,
Oculi nigri, | vina, roſæ | flos.

vel etiam moloſſum ſine longâ, ut



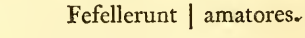
Tria grata ſunt | animo meo,
Oculi nigri, | flos, vinum.

Sexta ſpecies conſtat ex epitritis primis: Verſûs ſunt plurimùm quaternarii, ut



Puellarum | doli multos
Fefellerunt | amatores.

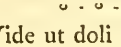
qui in ultimo loco bacchium recipiunt,



Puellarum | doli multos
Fefellerunt | amantes.

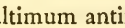
& in

& in locis imparibus diiambum,



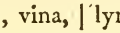
Vide ut doli | puellarum
Fefellerint | amatores,

vel in omnibus præter ultimum antiſpaſtum,



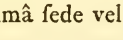
Roſæ, vina, | lyra, unguenta,
Decent hæc vi | ridem ætatem.

Recipiunt tandem in primâ ſede vel moloſſum,



Nympharum | doli multos
Fefellerunt | amatores.

vel creticum,



Virginum | doli multos
Fefellerunt | amatores.

vel antibacchium,

Nymphæque | doli multos
Fefellerunt | amatores.

Hoc genere frequentiſſimè utuntur poetæ Lyrici, ut Hafiz in iſto carmine,

اگر ان ترک شیرازي بدست ارد دل مارا
بخال هندویش بخشم سمرقند وبخارارا

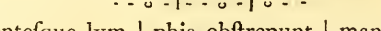
Si Turca Shirazia manu ſuâ cor meum acciperet, nævo illius nigro darem urbes Bokharam & Samarcandam (vel *Maracandam*, ut Curtio placet).

Septima ſpecies eſt iambica: & conſtat ex epitrito tertio ſæpiùs continuato; ſunt autem verſùs vel trimetri,

Fonteſque

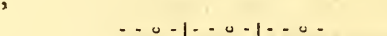
Fonteſque lym | phis obſtrepunt | manantibus,
Somnos quod in | vitet leves | paſtoribus.

qui in ultimâ ſede aut bacchium admittunt,



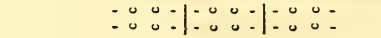
Fonteſque lym | phis obſtrepunt | manantibus,
Somnos quod in | vitet leves | puellis.

aut moloſſum,



Fonteſque lym | phis obſtrepunt | manantibus,
Somnos quod in | vitet leves | paſtori.

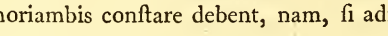
Interdum verò ſinguli pedes in choriambos mutantur,



Jane pater, | Jane tuens, | dive biceps,
O cate re | rum ſator, O | principium.

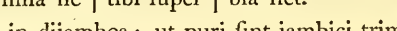
Septim. apud Terentian.

ſed ex ſolis choriambis conſtare debent, nam, ſi admiſcetur dochimus, ad quintam ſpeciem pertinent: nonnunquam in pæonas,



Nitida te | roſa monet, | Glycerium,
Nimia ne | tibi ſuper | bia fiet.

nonnunquam in diiambos; ut puri ſint iambici trimetri,



Phaſelus il | le quem vide | tis, hoſpites,
Ait fuiſ | ſe navium | celerrimus. *Catull.*

ut in illis Arabicis,

يدب عن حربه بسيفه
ورمحه ونبله ويحتمي

Yadóbbo án | hareímihí | beſeífihí
Warómhihi | wanáblihi | wayáhtomí.

vel dimetri, ut

O car-

- - ᴗ - | - - ᴗ -
- - ᴗ - | - - ᴗ -

O carminum | dulces notæ,
Quas ore | fundis melleo! *Incert.*

vel trimetri catalectici,

- - ᴗ - | - - ᴗ - | ᴗ - -

Floreſque nu | bes irrigant | odoros.

Sunt etiam dimetri catalectici,

- - ᴗ - | - - -

Suaveſque ri | dent horti.

Prætereà apud recentiores quoſdam poetas verſus eſt breviſſimus; qui ex uno epitrito conſtat,

- - ᴗ -
- - ᴗ -

Ut priſca gens
Mortalium.

Hac etiam ſpecie utitur Hafiz, ut in illo venuſtiſſimo carmine,

چون بلبلان نزول کنیم اشیان گل

Chún búlbulán | nezúl kuneím | áſhíani gúl.

Tanquam luſciniæ in roſeum nidum deſcendamus.

Species octava eſt trochaica: & epitritum ſecundum ſæpe continuatum habet. In verſu ſenario pes tertius eſt catalecticus, ut

- ᴗ - - | - ᴗ - - | - ᴗ - -
- ᴗ - - | - ᴗ - - | - ᴗ - -

Cras Dione | jura dicit, | virgines,
Ipſa gemmis | purpurantem | pingit annum.

& nonnunquam etiam ſextus,

- ᴗ - - | - ᴗ - - | - ᴗ -
- ᴗ - - | - ᴗ - - | - ᴗ -

Cras Dione | jura dicit, | virgines,
Purpurantem | pingit annum | floribus.

quaternarii ſunt vel acatalectici,

- ᴗ - - | - ᴗ - - | - ᴗ - - | - ᴗ - -

Ver novum, ver | jam canorum eſt; | cras amet, qui | nunquam amavit.

vel cataleĉtici,

- ⏑ - - | - ⏑ - - | - ⏑ - - | - ⏑ -

Ver novum, ver | jam canorum; | vere nubunt | alites.

Interdum in paribus locis recipiunt creticum,

- ⏑ - - | - ⏑ - | - ⏑ - - | - ⏑ -

Ver canorum eſt, | ver novum, | vere nubunt | alites.

Nonnunquam in ultimâ ſede ionicum minorem habent,

- ⏑ - - | - ⏑ - - | - ⏑ - - | ⏑ ⏑ - -

Alites can | tant amores; | pulchra ridet | roſa in horto.

Mutantur prætereà in ſenariis ſinguli pedes in ionicos, præter tertium, qui anapæſtus eſt,

⏑ ⏑ - - | ⏑ ⏑ - - | ⏑ ⏑ -
⏑ ⏑ - - | ⏑ ⏑ - - | ⏑ ⏑ - -

Miſerarum eſt | neque dulci | lavare
Mala vino, | neque amori | dare ludum.

vel in ditrochæos, tertio cretico,

- ⏑ - ⏑ | - ⏑ - ⏑ | - ⏑ -
- ⏑ - ⏑ | - ⏑ - ⏑ | - ⏑ - ⏑

Feriatus | eſt amor, pu | ellulæ,
Juſſus eſt in | ermis ire, | nudus ire.

Interdum ſecunda & quinta ſedes in tertium pæona vertuntur, tertia verò in amphimacrum,

- ⏑ - - | ⏑ ⏑ - ⏑ | - ⏑ -
- ⏑ - - | ⏑ ⏑ - ⏑ | - ⏑ - -

Vere grato | modulantur | alites,
Perque ſylvas | reſonantes | dulcè cantant.

Eſt verò ubi pes tertius amphimacer fit, ſextus verò anapæſtus,

- ⏑ - - | - ⏑ - - | - ⏑ -
- ⏑ - - | - ⏑ - - | ⏑ ⏑ -

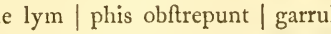
Cras Dione | jura dicit, | virgines,
Ipſa gemmis | pingit annum | nitidis.

Nona etiam ſpecies eſt iambica: conſtat ex epitritis tertiis, ſequente vel cretico,

Fonteſque

Fonteſque lym | phis obſtrepunt | garrulis,
Somnos, quod in | vitet puel | lis leves.

vel, in ultimâ ſede, ſpondeo,

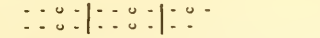


Fonteſque lym | phis obſtrepunt | garrulis,
Somnos quod in | vitet mihi | dulces.

vel in tertiâ & ſextâ, anapæſto,

Fonteſque lym | phis obſtrepunt | querulis,
Somnos quod in | vitet leves | pueris.

vel moloſſo, ut in verſu dimidiato,

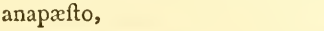


Fonteſque lym | phis obſtrepunt | manantes.

Interdum verò pro epitritis diiambos admittit, ut

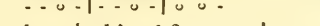
Vale, Pria | pe, debeo | nil tibi,
Jacebis in | ter arva pal | lens ſitu.

vel choriambos,



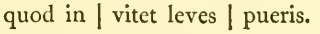
Alma Venus, | diva potens, | huc ades,
Linque Paphon, | linque Cypri | ſylvulas.

vel pæonas quartos,



Nitida te | roſa monet, | ne, Chloë,
Nimia ſit | tibi colo | ri fides.

Verſùs pariter dimidiati pro epitritis diiambos habent, & in ultimâ ſede bacchium,



Phaſelus il | le quem, boni, | videtis.

vel

vel in primâ, choriambum,

- ◡ ◡ -|- - ◡ -|◡ - -

Omnibus haud | idem eſt nitor | puellis.

Hujuſmodi autem generis verſûs etiam *Scazontes* appellari poſſunt.

Decima ſpecies eſt ea quam Græci Ἀσυνάρτητον appellant; complectitur enim epitritos quartos inter tertios, qui pedes naturâ ſunt diſſociabiles,

- - ◡ -|- - - ◡|- - ◡ -
- - ◡ -|- - - ◡|- ◡ ◡ -

Dulces notæ, | quas blando ca | nis barbito,

Per ſylvulas, | per virgulta, | perque nemus.

ubi in ultimâ ſede choriambus eſt; recipit interdum pro tertiis epitritis, choriambos, pro quartis, dichoreos, & in ſexto loco moloſſum habet,

- ◡ ◡ -|- ◡ - ◡|- ◡ ◡ -
- - ◡ -|- ◡ - ◡|- - -

Diva potens, | diva ſuavis, | alma Venus,

Gratam Cypron | ſperne, diri | ge huc cygnos.

aut pro tertiis, diiambos, pro quartis, antiſpaſtos, ſequente choriambo,

◡ - ◡ -|◡ - - ◡|◡ - ◡ -
◡ - ◡ -|◡ - - ◡|- ◡ ◡ -

Phaſelus il | le quem cerni | tis, hoſpites:

Phaſelus il | le quem cerni | tis, pueri.

aut pro tertiis, choriambos, pro quartis, dichoreos,

- ◡ ◡ -|- ◡ - ◡|- ◡ ◡ -
- ◡ ◡ -|- ◡ - ◡|- ◡ ◡ -

Diva potens, | diva ſuavis, | alma Venus,

Prata Cypri | ſperne; linque | prata Paphi.

Interdum ſunt pæonici; & quartum pæona in primo & quarto loco recipiunt, in ſecundo verò & quinto, pæona tertium,

◡ ◡ ◡ -|◡ ◡ - ◡|- - ◡ -
◡ ◡ ◡ -|◡ ◡ - ◡|- ◡ ◡ -

Nimia ne | tibi ſit co | lori fides,

Nitida te | roſa, Phylli | pulchra, monet.

Ad hanc ſpeciem pertinere dicuntur iambici dimetri catalectici,

هل بالدّيار انس

Eſtne in domicilio aliquis?

Hál

Hál biddiári ánſo.
Lymphæ cadunt loquaces.

qui etiam pro bacchio moloſſum recipiunt,

- - ◡ - | - - -
Fontes ſtrepunt | manantes.

Species undecima etiam eſt Ἀσυνάρτητος, & continet numeros iambicos inter trochaicos; id eſt, epitritos tertios inter ſecundos,

- ◡ - - | - - ◡ - | - ◡ - -
- ◡ - - | - - ◡ - | - ◡ - -
Ver novum, ver | jam floridum eſt, | jam canorum:
Vere concor | dant alites, | vere nubunt.

recipit tamen in tertiâ & ſextâ ſede amphimacrum,

- ◡ - - | - - ◡ - | - ◡ -
- ◡ - - | - - ◡ - | - ◡ -
Ver canorum, | ver floridum eſt, | ver novum,
Vere carmen | lætum canunt | alites.

vel in ſextâ tantummodò, ut verſus ſit catalecticus,

- ◡ - - | - - ◡ - | - ◡ - -
- ◡ - - | - - ◡ - | - ◡ -
Ver novum, ver | jam floridum eſt, | jam canorum,
Vere carmen | lætum canunt | alites.

Admittit nonnunquam in ſecundâ & quintâ ſede diiambum, in reliquis ionicum minorem,

◡ ◡ - - | ◡ - ◡ - | ◡ ◡ - -
◡ ◡ - - | ◡ - ◡ - | ◡ ◡ - -
Miſerorum eſt | neque impigro | pede terram
Quatere, aut lu | dum amoribus | dare blandis.

vel pro ſecundis epitritis dichoreos habet, & pro tertiis ionicos à majori,

- ◡ - ◡ | - - ◡ ◡ | - ◡ - ◡
- ◡ - ◡ | - - ◡ ◡ | - ◡ - ◡
It puer co | mes virgini | bus, paratque
Spicula inſci | is pectori | bus cruenta.

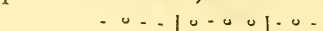
Interdum hi pedes variè inter ſe miſcentur, ut

◡ ◡ - ◡ | - - ◡ - | ◡ ◡ - ◡
- ◡ - - | ◡ - ◡ ◡ | - ◡ - -

Amarylli,

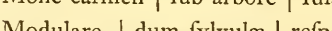
Amarylli, | dulci lyrâ | modulare
Molle carmen | ſub arbore | fuſa ſacrâ.

ubi quintus pes pæon ſecundus eſt; &



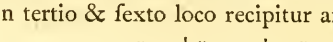
Molle carmen | ſub arbore | fuſa ſacrâ
Modulare, | dum ſylvulæ | reſpondent.

Nonnunquam in tertio & ſexto loco recipitur anapæſtus,



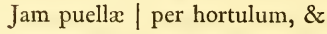
Jam puellæ | per hortulum, & | pueri
Luſitantes, | breves legunt | violas.

vel in ſexto tantùm,



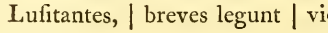
Ver novum, ver | jam floridum eſt, | jam canorum
Vere cantu | dulci nemus | reſonat.

Verſus quaternarii ſunt vel acatalectici,



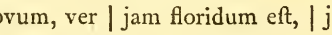
Ver novum, ver | jam floridum eſt, | vere amores | ſpirant leves.

vel catalectici, id eſt, in ultimâ ſede bacchium admittunt,



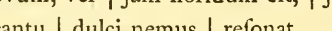
Ver novum, ver | jam floridum eſt, | vere ludunt | amores.

Species duodecima eſt antiſpaſtica, & conſtat ex antiſpaſto, ſequente ſecundo epitrito,



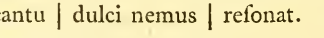
Merum ſuave | jam bibamus, | melos dulce | jam canamus.

ſed in primo loco admittitur vel creticus,



Ad lyram | jam canamus, | merum dulce | jam bibamus.

vel antibacchius,



Per prata | luſitantes | roſas fulgi | das legamus.

Ad

Ad hanc ſpeciem pertinere dicuntur iambici & trochaici puri ἀσυναρτητοὶ,

⏑ - ⏑ -|- ⏑ - ⏑ |⏑ - ⏑ -|- ⏑ - ⏑

Mihi placet | jam per omne | nemus canens | luſitare.

ut in illo exemplo,

وقد ارايت الرجال فما اري مثل زيد

Vidi autem homines, at neminem Zeido ſimilem vidi.

Wacád araí | tórrijála | famá arí | míthla Zeídin.

In hac ſpecie verſûs tantùm ſunt quaternarii.

Species decimatertia partim trochaica eſt, partim choriambica, ut

- ⏑ - ⏑|- ⏑ ⏑ -|- ⏑ - ⏑|- ⏑ ⏑ -

Audienda | virginibus | blanda carmina | et pueris.

In primâ ſede admittitur antiſpaſtus,

⏑ - - ⏑|- ⏑ ⏑ -|- ⏑ - ⏑|- ⏑ ⏑ -

Canam ſuavi | ter pueris | mollibuſque | virginibus.

Species decimaquarta tertium habet epitritum, ſecundo ſequente,

- - ⏑ -|- ⏑ - -|- - ⏑ -|- ⏑ - -

Ver dulce, ver | jam canorum eſt, | læti alites | vere nubunt.

In ultimâ ſede admittit moloſſum,

- - ⏑ -|- ⏑ - -|- - ⏑ -|- - -

Ver dulce, ver | jam canorum eſt, | & ſylvulæ | reſpondent.

Item in locis imparibus diiambum recipit, in paribus ionicum minorem,

⏑ - ⏑ -|⏑ ⏑ - -|⏑ - ⏑ -|⏑ ⏑ - -

Placet color | violarum, at | ſuperbiùs | roſa fulget.

Interdum in ſedibus æqualibus ionicum majorem habet,

- - ⏑ ⏑|- ⏑ - ⏑|- - ⏑ ⏑|- ⏑ - -

Tanquam breve | lilium ve | nuſtas tua | mox peribit.

vel ſecundum pæona,

⏑ - ⏑ ⏑|- ⏑ - -|⏑ - ⏑ -|- ⏑ - -

Monet roſa, | quàm caducus | nitor tui | ſit coloris.

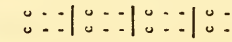
Ob frequentem pedis ionici uſum, placet hanc ſpeciem *ionicam* vocare.

Species

Species decimaquinta eſt *bacchiaca*, & vel tetrametros habet verſûs, qui conſtant ex octo bacchiis, vel trimetros, qui ſex. Hi verſûs apud Latinos in primâ ſede moloſſum recipere poſſunt, in reliquis, pæona, ut in Ennianâ fabulâ perſonatus Thyeſtes,

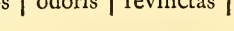
Nolite, hoſ | pites, ad | me adire il | licò iſtic.

apud Aſiaticos verò ſunt vel tetrametri acatalectici,



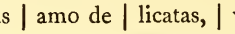
Puellas | amo de | licatas, | venuſtas,
Capillos | odoris | revinctas | corollis.

vel catalectici,



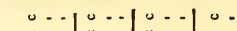
Puellas | amo de | licatas, | venuſtas,
Capillos | odoris | revinctas | roſis.

vel brachycatalectici,



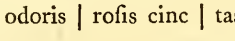
Puellas | amo de | licatas, | venuſtas,
Capillos | odoris | roſis cinc | tas.

Interdum recipiunt etiam in unaquaque ſede, præter ultimam, amphibrachyn,



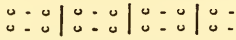
Bibamus, | amice, | canamus, | amemus,
Amœni | us eſt quid | amore | beato?

& nonnunquam ſpondeum in primâ ſede,



Quis non | puellas | amat de | licatas
Capillos | odoris | revinctas | corollis?

interdum etiam in primâ trochæum, in quartâ iambum,



Ipſe | puellas | venuſtas | amo
Capillos | odoris | revinctas | coronis.

Verſûs

Verſùs trimetri in tertio loco & in ſexto, iambum habent,

Puellas | venuſtas | amo
Capillos | revinctas | roſis.

vel in tertio iambum, in ſexto ſyllabam longam,

Puellas | amo ſplen | didas
Capillos | roſis cinc | tas.

Species ultima eſt *cretica:* tetrammetri autem puri ſunt, & ex octo conſtant amphimacris,

Quid petam | præſidì, aut | exequar? | quove nunc
Applicem? | quo rece | dam? arce & ur | be orba ſum.

Vet. Poet. apud *Cic.*

Trimetri vel puri ſunt, ut

Quid petam | præſidì, aut | exequar?
Quo rece | dam? arce & ur | be orba ſum.

vel in tertio & ſexto loco minorem ionicum recipiunt, ut

Quid petam | præſidì? | miſeram me!
Nec mihi | gaudium, | neque ſpes eſt.

Nonnunquam ſinguli pedes, excepto primo, in anapæſtos mutantur, ut ſit verſus propè anapæſticus, ut

Hinnulo | ſimilis | fugis, O | Glycere,
Tenero, | pavido, | gracili, | querulo.

Ad hanc ſpeciem pertinent verſûs ſpondaici, anapæſticis tempore æquales; cujuſmodi eſt ille ab Ali, Mohammedis genero, † compoſitus,

ان الدّنيا قد غرّتنا واستهوتنا واستلهتنا

In nēddūnyā | kād ghārrātnā | wāſtāhwātnā | wāſtālhātnā.

hoc eſt ferè ad verbum,

Vitæ ſplendor | nos decepit, | nos oblectat, | nos delenit.

De Aſiaticorum re metricâ vereor ne nimis loquaciter (cùm breviloquens eſſe inſtituiſſem) differuiſſe videar; ſed me à propoſito abduxit argumenti varietas & copia. Exempla Arabica aut Perſica ſubjungere nolui, ne potiùs eruditionem plus æquo curioſam oſtentare, quàm lectoris aut delectationi aut utilitati conſulere, viderer.

Eſt autem ars metrica apud Arabes antiquiſſima: tametſi enim princeps de eâ libellum contexuit *Ferahidius*, ſeculo poſt fugam Mohammedis ſecundo, tamen ante Mohammedem natum, & fortaſſe à primâ gentis origine, poetas Arabia tulerat innumerabiles.

Atque in hoc loco de *Hebræi* carminis naturâ non alienum erit paucis differere; ſiquidem ea eſt linguæ Hebrææ cum Arabicâ cognatio, ea poeſeos utriuſque gentis cùm in imaginibus, tum in figuris, ſimilitudo; ut nequeam mihi perſuadere, quin metra etiam Hebræa fuerint Arabicis perſimilia, niſi quòd Arabum verſiculi ſimiliter deſinant, veterum Hebræorum, non item; & hi quidem in eodem poemate diverſis carminum generibus uſi fuiſſe videantur, quod Pindarum cæteroſque Lyricos feciſſe perſpicuum eſt. Itaque *analogiâ* ductus quaſdam poeſeos Hebrææ regulas deſcribere conabor, non eas quidem ut certas, ſed ut probabiles tantùm proponens; neque enim ſum neſcius plena eſſe errorum omnia, & in profundo demerſam latere Veritatem. Puto igitur eas ſyllabas, quæ aut conſonante, aut vocali, א, י, ו quieſcente terminantur, ut בל *bāl*, בי *bī*, longas eſſe, quæ ſecus, ut ב *bĕ*, breves; ſed in iis vocibus quæ

† Vid. Clerici *Proſod. Arab.* pag. 148.

vocalibus

vocalibus carent, tenendas autumo vocales Arabicas. Et quoniam Arabes dicunt نَفْسِي nāfsī, *anima mea*, eodem modo vocem Hebræorum נפשי nafsī efferre non abſurdum videtur; utrum verò Hebræi *nafson* pro *nafs* dixerint, ut in verſibus metiendis Arabes, id certè neminem unquam ſciturum arbitror.

Statuam itaque hos eſſe pedes Hebræos,

Spondæum,	נפשי	*nāfsī.*
Iambum,	צדיק	*sădīk.*
Trochæum, primæ ſyllabæ vocis,	כוכבים	*coūcă | bīm.*
Pyrrichium, primæ ſyllabæ vocis,	שתרת	*sătă | rāt.*
Anapæſtum,	שרחת	*sărăhāt.*
Bacchium,	דרושים	*dĕrūsīm.*
Amphimacrum,	כוכבים	*coūcăbīm.*
Moloſſum,	חפציהם	*hāfzīhēm.*

Ex quibus pæonas, epitritos, & reliquos, ut vocantur, *numeros*, facillimum erit componere. Equidem ſatis accuratè obſervavi *Jobi poematis* caput octavum & viceſimum, *Solomonis* carmen, unum atque alterum *Pſalmum*, *Jeremiæ* Θρηνῳδίαν, *Moſis & Deboræ* carmina, & *Davidis* in obitum Sauli & Jonathani elegiam, (in qua bacchius propè ſingula diſticha claudere videtur,) & in iis omnibus perſpicuam vidi cum metris *Arabicis* affinitatem. Age, legat quivis plures verſûs Arabicos,

ان اقود الجيش واحمل رايتي
للجيش يقدمهم كمي اصيد *
ليث يغامر الطعان كانما
يقم الرجال فنيقه ملبد *

& deinceps totidem Hebræos †.

† Job iv. 10, 11.

שאנת אריח וקול שחל
ישני כפירים נתעו :
ליש אבד מבלי טרף
ובני לביא יתפרדו :

ſummam inter eorum numeros ac modulationem perſpiciet ſimilitudinem.

Sic elegantis hujus diſtichi,

שחורה אני ונאוה בנות ירושלם
כאהלי קדר כיריות שלמה :

Fuſca ſum, at formoſa, Solymitides,
Tanquam tentoria Kedari, tanquam aulæa Solomonis.

primum verſiculum ad ſpeciem ſecundam pertinere arbitror, ut

⏑ - - - | - ⏑ - | - ⏑ - ⏑ | - ⏑ -
Sehureh a | ni vana | uhbenut ye | ruſalem.

ſecundum verò ad quintamdecimam, ſeu *bacchiacam*, ut

⏑ - - | ⏑ - ⏑ | ⏑ - - | ⏑ ⏑ -
Caahli | kedarca | yeriut | Solomeh.

hi enim verſûs in ultimâ ſede (ut dictum eſt) recipiunt anapæſtum. Quod attinet ad Pſalmum undecimum & centeſimum, quem jam expoſuerunt duo eruditiſſimi viri, † alter ſeriò & ſatis infelicitèr, ‡ alter facetè & εἰρωνικῶς equidem eundem inſpexi, & nullus dubito, quin ſinguli verſiculi ad unam vel alteram harum ſedecim ſpecierum referri facillimè poſſint. Sic verſus octavus,

סמוכים לעד לעולם
עשוים באמת וישד

Sĕmūkīm | lĕād | lĕōlām
ăsūīm | bĕāmāt | văyīsēr.

purus eſt bacchiacus, excepto, in ſecundâ ſede, iambo, qui pes, ut ſuprà dixi, in hac ſpecie locum habet. Sed huic quæſtioni, ſine infinito labore,

† Vide Harii Pſalmos.
‡ Vide Metricæ Harianæ Confutationem Prælect. de Sacrâ Poeſi ſubjectam.

& ſum-

& ſummo otio, quod mihi minimè ſuppetit, ſatisfacere non potero: ſufficiet fontem aperuiſſe, & novam rei metricæ Hebræorum inveſtigandæ viam quaſi digito monſtrâſſe.

Nec verò affirmare audeo (quo nihil arrogantius) Hebræi carminis naturam, quæ cæteros latuit, mihi ſoli innoteſcere. Quid enim, poſt inutiles tot doctiſſimorum hominum conatûs, effecturum me confidam? aut cur me pervenire poſſe ſperem ad illud littus, ubi tot ſcriptores admirabiles naufragium paſſi ſunt? Id ſolum innuere volui, cùm linguæ Hebræa atque Arabica ſorores germanæ ſint, veriſimillimum eſſe eas, ſi quando iis poeticè loqui contigerit, iiſdem numeris ac pedibus, & iiſdem ferè metrorum generibus uſas fuiſſe. Ac ſi cui verſûs iſti antiſpaſtici, pæonici, aliique, ſolutæ orationi ſimiliores eſſe videantur, is in mentem revocet, iiſdem metris uſos eſſe poetas eos, qui λυρικοὶ à Græcis appellantur, & " quos, ut in Oratore ait M. Tullius, cùm cantu ſpoliaveris, " nuda pœnè remanet oratio." Quod ſi quis hujuſmodi verſiculos neget eſſe poeticos, eidem non videbitur Pindarus aut Bacchylides poeta.

His poſitis, ſine quibus ea, quæ ſequuntur, intelligi nullo modo poterunt, ad amœniora tandem poeſeos Aſiaticæ ſpatia veniamus.

CAPUT

CAPUT III.

القصيدة

SIVE

De Idyllio Arabico.

PERANTIQUUM & præcipuè *Arabibus* excultum poematis genus eſt, quod قصيدة *kasída* vocatur. Quod ad *kasídæ* formam attinet, primi verſiculi ſimiliter deſinunt, & deinde per totum poema verſûs pares ſimilibus ſonis terminantur: debet autem poema modicæ eſſe magnitudinis; rarò enim aut plura quàm centum diſticha complectitur, aut pauciora quàm viginti: ſunt tamen nonnulla quæ ſeptem tantùm continent, velut † illud de laudibus collegii cujuſdam, cui præfuit vir eximiè doctus, *Abu Hanífa.*

فلها به فضل علي الاقران
* ما بان في الاغصان فضل البان
قد انبت الرحيم في محرابها
* زهراً كدّر قلايد العقيان
فكانه كسري انوشيروان قد
* وضعوا عليه التاج في الايوان
لو لم تبت وابو حنيفة شيخها
* ما شبهت بشقايق النعمان
خير يطوف بمصر بحر علومه
* حتي كان الناس في الطوفان

† Shecardan, cap. v.

يثني

يثني اليها العلم فهي زمامه
وابو حنيفتنا الامام الثان *
وغدت له في البحث كل طريقة
نسبت الي التحقيق والاتقان *

" Ei autem *(collegio)* ob hunc *(virum)* tanta eſt præ cæteris excellentia,
" quanta inter ramos eniteſcit præſtantia myrobalani.

" Succreſcere facit Deus in ſancto ejus receſſu florem, qui auri puri
" monilia obſcura reddit.

" Tanquam eſſet (Perſarum rex) *Coſri Anuſhirvan*, cui in palatio corona
" imponitur.

" Niſi ita ſtaret, eſſetque præſes ejus *Abu Hanifa*, non eſſet cùm ane-
" monis *(ob eximiam pulchritudinem)* comparatum.

" Felicitur *Ægyptum* circumdat mare doctrinarum ejus, adeò ut populus
" diluvio inundetur.

" Flectitur in illud *(collegium)* doctrina, eſt autem tanquam habena ejus,
" & Abu Hanifa, ſacerdos noſter, eam flectit.

" In diſputationibus autem ſinguli curſûs ad veritatem inveſtigandam, &
" pernoſcendam ſcientiam referuntur."

Hoc tamen ſtatui poteſt: ea carmina quæ ex paucioribus quàm viginti conſtant diſtichis, ſi amores, luſûs, ac delicias continent, eſſe inter Odas recenſenda, at ſi laudationem, ſi vituperium, ſi præcepta moralia, ſi quid heroicum, ſi quid tandem funebre & luctuoſum complectuntur, ad horum poematum, ſeu *kaſidarum* claſſem, referri poſſe. Atque hæc poematis ſpecies

ſpecies elegiæ noſtræ nec undequaque convenit, nec eſt tamen prorſùs diſſimilis. Hoc autem inter eam & elegiam maximè videtur intereſſe, quod hæc in amore aut triſtitiâ plerumque verſetur, illa verò intra nullius argumenti limites reſtringatur, ſed vel præcepta, vel querimoniam, vel laudationem, vel delicias ac luſùs, vel vituperationem poſſit complecti. Sed mos erat perpetuus antiquis Arabum poetis, aut ab amoribus poema ordiri, aut amorum deſcriptionem medio poemati aptè intexere; deinde equum aut camelum deſcribere, quo vecti ad amicarum tentoria accederent; & poſteà ad argumentum præcipuum uberiùs tractandum properare, donec per ſuavem rerum varietatem carmen deducentes, lapſu quodam molli & æquabili, in clauſulam quaſi ſubitò caderent. Hæc autem mihi attentè conſideranti, videtur hoc poematis genus Εἰδυλλίῳ Græcorum mirificè congruere. Sic *Abi'l Olæ* nobiliſſimum illud poema in laudem principis Sáïd, Theocriti Ἐγκωμίῳ εἰς Πτολεμαῖον convenit; niſi ſit potiùs ob audaciſſimas figuras & crebras à propoſito declinationes, cum Pindari odis conferendum. *Tograi* porrò carmen in primis politum atque elegans, ad Idyllii, quod Χάριτες inſcribitur, naturam videtur accedere; nam ut in hoc vituperatur Hieronis atque aliorum avaritia, ſic in illo, amicorum perfidia ac fortunæ temeritas reprehenditur. Itaque inter Idyllia recenſeo venuſtiſſimum illud carmen *Caab Ben Zoheir*, & illud, quod *Bordah* appellatur, & cui amores, ut aſſolet, intexuntur: velut in illis molliſſimis verſibus,

ايحسب الصبّ ان الحبّ منكتم
ما بين منسجم منه ومضطرم *
لولا الهوي لم ترق دمعاً علي طلل
ولا ارقت لذكر البان والعلم *
فكيف تنكر حباً بعد ما شهدت
به عليك عدول الدمع والسقم *

" Putatne

" Putatne amator, amorem celatum iri,
" Qui partim effuſis lachrymis, partim cordis ardore detegitur?
" Niſi amares, non lacrymâſſes ob ruinoſa domicilia,
" Neque ob myrobalani & collis recordationem inſomnis eſſes.
" Quî itaque amare te neges, ſiquidem teſtes ſunt
" In te veri, pallor ac lachrymarum effuſio †?"

Sed longè omnium celeberrima in hoc genere poemata ea ſunt ſeptem Idyllia, quæ, ob eximiam elegantiam, in templo Meccano ſuſpenſa fuiſſe memoriæ proditum eſt. Atqui de iis prolixè diſſerere, non eſt neceſſarium: hujus enim linguæ cultoribus tam nota ſunt, quàm Græcarum literarum ſtudioſis Pleias illa Ægyptia‡. Prætereà de illis ita fusè, ita eruditè diſſeruit Reiſkius nihil ut dici melius poſſit: quamvis majorem eſſet laudem conſecutus, ſi modum tenere potuiſſet; nimis enim ob variæ eruditionis copiam effunditur ac redundat.

Septem his Idylliis diſpari in genere laus propè ſimilis tribuitur. *Amralkeiſi* poema molle eſt, lætum, ſplendidum, elegans, varium, venuſtum: *Tarafæ* audax, incitatum, exultans, quadam tamen hilaritate perſperſum: *Zoheiri* acutum, ſeverum, caſtum; præceptis moralibus, ac ſententiis plenum graviſſimis: *Lebidi* leve, amatorium, nitidum, delicatum, & ſecundæ Virgilii eclogæ non diſſimile; queritur enim de amicæ faſtu ac ſuperbia; divitias etiam ſuas, ut Virgilianus ille Corydon, enumerat, ſuas denique virtutes, ſuæque tribûs gloriam in cœlum effert: *Antaræ* porrò carmen elatum eſt, minax, vibrans, magnificum, cum quadam etiam deſcriptionem atque imaginum pulchritudine: *Amri* vehemens, excelſum, & glorioſum; *Harethi* denique pleniſſimum ſapientiæ, acuminis, dignitatis. Sunt autem *Amri* atque *Harethi* poeticæ quodammodò orationes, inter ſe, ut Æſchinis illæ ac Demoſthenis, contrariæ: habitæ ſunt enim

† Vide Poema hoc *Lugduni* editum, & à viro erudito Jo. Uri quàm accuratiſſimè verſum.
‡ Lycophron, Homerus Junior, Nicander, Philicus Theocritus, Aratus, Apollonius.

in quodam Arabum conventu ad fœdus inter duas tribûs faciendum congregato. Suam autem *Hareth Ben Helza* vehementiſſimo animi impetu, arcui ſuo, more Aſiatico, innixus, effudiſſe ex tempore dicitur. De ſingulis horum poematum elegantiis commodior erit aliquando differendi locus: nunc de primo ſolùm, *Amralkeiſi* ſcilicet, loquar.

Eſt igitur hujus poematis dictio læta, picta, florida, animata, & ad ſuavitatem ac delicias unicè comparata: imaginibus abundat ita ſplendidis, comparationibus ita variis ac delicatis, ita tandem lectis & exquiſitis coloribus verborum, & nitidis figurarum luminibus, ut divinum illud Salomonis carmen propè æquare videatur. Operæ pretium erit pulcherrimi hujus Idyllii argumentum exponere, & deinde præcipuas imaginum & comparationum venuſtates delibare.

Deflet initiò amicarum diſceſſum, duos ſodales allocutus, quos ſecum affert, ad deſerta manſionum veſtigia intuenda. Hæc inſpiciens, lacrymat, queritur, deſperat. Socii eum ſolari cupiunt: at ſolatium repellit. Illi verò haud minùs dura eum anteà paſſum eſſe affirmant: *Sed enim tunc*, inquit, *cum diſcederent amicæ meæ, & ſuaviſſimus odor ab iis afflatus eſſet*,

فاضت دموع العين مني صبابة
على النحر حتي بل دمعي محملي

" Effundebantur ob deſiderium ex oculis meis lachrymæ uſque eò, ut " in gremium defluentes balteum meum madefacerent." Reſpondent; *Verùm hanc mœſtitiam lenire debet præteritæ hilaritatis recordatio, ſæpè enim cum illis jucundè vixiſti.* Hac conſolatione aliquantulùm levatus poeta, hilariores quoſdam dies commemorat; delicias quaſdam deſcribit, & amatoria ſua colloquia cum formoſiſſimis puellis *Oneiza* & *Fathima*, mirâ jucunditate, recitat. Gloriatur ſe virginem pulcherrimam amaviſſe, & per medias haſtas ac media pericula, ad eam uſque adeò perrexiſſe, donec optato fueretur laboris fructu. Amorem deinde collaudat, cujus reprehen-

reprehenſores irridet. Poſteà ſeipſum ob fortitudinem laudat & conſtantiam, quâ per valles incultas ac tenebroſas noctu incedit. Tum equum nobiliſſimè pingit; venationem deſcribit, & poſt eam, epulas; ac tandem cum eximiâ imbris deſcriptione, poema claudit. Ad ſummam, hoc Idyllium (quod ad minorem illam poeſeos dramaticæ ſpeciem pertinet) deliciis ac ſuavitatibus abundat, & cum venuſtiſſimis Europæorum poetarum eclogis poteſt comparari. Quàm læta & vivida hæc eſt ſimilitudo!

اذا قامتا تضوع المسك منهما
نسيم الصبا جاءت بريّا القرنفل

" Cùm duæ puellæ aſſurgerent, afflatus eſt ab illis odor,
" Tanquam zephyrus auram † floris Indici perferens."

qua comparatione creberrimé utuntur poetæ Perſici; ut Hafiz,

نسيم صبح عنبر بوست امروز
مگر يارم ره صحرا گرفتست

" Aura matutina ambari hodiè odorem habet,
" Forſan, puella mea in prato incedit."

& alibi ſæpiùs. Similiter ‡ alius, amicam accedentem deſcribens, ait belliſſimè,

مگر نسيم صبا از چمن رسيد
يا كاروان مشك زراه ختن رسيد

" Suaviſne aura ex hortulo proveniens ſpirat?
" An moſcho onuſta caterva ex viâ *Khoteni* redit?"

Alias proferamus comparationes non minùs venuſtas:

اذا ما الثريا في السماء تعرضت
تعرض اثناء الوشاح المفصل

" Cùm in cœlo ſplenderent Pleïades,
" Tanquam extrema pars chlamydis margaritas ornatæ."

† Anglicè *clove-gilly-flower*. ‡ Vide Herbelotum in voce *Khoten*, pag. 999.

Comparatur

Comparatur æther cœruleus cum puellæ veſte, Pleïades verò cum gemmis ſuper eam ſparſis. Pulchrè eaſdem comparat *Mohammed Ben Abdalla el Catib* cum gemmâ *Turchēſî* margaritis diſtinctâ,

حكت طبقا فيروزجيا اديمه
نثرت عليه سبع حبات لؤلؤ

" Similes ſunt (Pleïades) vaſi è gemmâ cœruleâ facto,
" Super quod ſparguntur ſeptem margaritæ."

مهفهفة بيضاء غير مفاضة
ترايبها مصقولة كالسجنجل

" Gracilis puella, ſplendida, non amplum habens corpus,
" Cujus pectus politum eſt tanquam ſpeculum."

Poteſt etiam reddi tanquam † *argentum liquidum.*

تصدّ وتبدي عن اسيل وتتقي
بناظرة من وحش وجرة مطفل

" Se avertit, ac detexit molles genas, circumſpiciens,
" Tenero aſpectu velut timida hinnulorum mater."

Confert languidos puellæ oculos, amoris pleniſſimos, cum cervæ tenerrimo aſpectu.

وجيد كجيد الريم ليس بفاحش
اذا هي نصته ولا بمعطل

" Collum ejus, ſicut collum capreolæ non invenuſtum,
" Cum illud erigat, nec monilibus carens."

Quicunque الظبي pulcherrimum animal aſpexerit, hujus comparationis elegantiam & ſuavitatem perſpiciet.

† Vide Kamûs in voce سجنجل

وفرع

وفرع يزين المتن اسود فاحم
اثيث كقنو النخلة المتعثكل

" Crines, qui tergum ornant, nigri, imò nigerrimi,
" Denſi, tanquam racemi palmæ copioſi."

Eandem ſimilitudinem innuere videtur Salomo, licet capillos haud nominet:

אשכל הכפר דודי לי
בכרמי עין גדי

" Racemus uvarum dilectus meus mihi,
" In hortis Eingedi."

Certè Græci cincinnos plexos & nigros cum uvarum racemis creberrimè comparant.

وكشح لطيف كالجديل مخصر
وساق كانبوب السقي المذلل

" Medium ejus corpus funiculo tenui ſimile,
" Crus autem palmæ aquâ rigatæ remiſſo furculo."

تضي الظلام بالعشاء كانها
منارة ممسي راهب متبتل

" Caliginem noctis illuminat, velut
" Lampas viri ſolitarii, verſpertini, abditi."

كبكر المغاناة البياض بصفرة
غداها نمير الماء غير محلل

" Similis eſt (facies ejus) margaritæ partim candidæ, partim flavæ,
" Quam nutrivit dulcis aqua, non turbata viatoribus."

Pulchrior eſt nimirùm color margaritæ, quæ non ſit puri candoris.

Poſſunt hæc atque alia hujus poematis loca cum Salomonis † delicatis

† Cap. iv. & v. 9—16.

illis

illis ac venuſtis deſcriptionibus comparari; cujus ſanctiſſimum carmen inter Idyllia Hebræa recenſendum puto.

Inter poetas recentiores facilè omnibus præſtat *Ebno'l Faredh*, cujus elegans volumen in Academiæ bibliothecâ vidimus: unam hujuſce ſcriptoris elegiam, quæ imagines Arabum campeſtrium luculentè demonſtret, libet huic capiti ſubjungere.

قال ابن الفارض

ابرق بدا من جانب الغور لامع
ام ارتفعت عن وجه ليلي البراقع
انار الغضا ضاءت وسلمي بذي الغضا
ام ابتسمت عما حكته المدامع
انشر خزامي فاح ام عرف حاجر
بامّ القري ام عطر عزة ضايع
الا ليت شعري هل سليمي مقيمة
بوادي الحمي حيث المتيم والع
وهل لعلع الرعد الهتون بلعلع
وهل جادها صوب المزن هامع ب
وهل اردن مآء العذيب وحاجر
جهاراً وسر الليل بالصبح شايع
وهل قاعة الوعسآء مخضرة الرباء
وهل ما مضي فيها من العيش راجع
وهل بربا نجد فتوضح مسند
اهيل النقا عما حوته الاضالع
وهل بلوي سلع يسل عن متيم
بكاظمة ما ذا به الشوق صانع

وهل

وهل عذبات الرند تعطف نورها
وهل سلمات بالحجاز ايانع
وهل اثلات الجِزْع مثمرة وهل
عيون عوادي الدهر عنها هواجع
وهل قاصرات الطرف عِيْن بعالج
علي عهدي المعهود ام هو ضايع
وهل ظبيات الرقمتين بعيدنا
اتهن بها ام دون ذلك مانع
وهل فتيات بالغوير ترينني
مرابع نعم نعم تلك المرابع
وهل ظل ذاك الضال شرقي ضارج
ظليل فقد روته مني المدامع
وهل عامر بعدنا شعب عامر
وهل هو يوماً للمحبين جامع
وهل امّ بيت الله يا امّ مالك
عريب لهم عندي جميعا صنايع
وهل نزل الركب العراقي معرفا
وهل شُرِعت نحو الخيام شرايع
وهل رقصت بالمازمين قلايص
وهل لقباب البيض فيها تدافع
لعل اصيحابي بمكة يبردوا
بذكر سليمي ما تجنّ الاضالع
وعلي الليلات التي قد تصرمت
تعود لنا يوماً فيظفر طامع

ويفرح

ويفرح محزون ويحو متيم
وياءنس مشتاق وبالتذّ سامع

Hoc eſt ferè ad verbum,

" Fulgurne apparet ex latere vallis rutilans? an amoventur è facie Leilæ
" *puellæ* vela?

" Igniſne inter *arbores dictas* Gadha ſplendet, dum Solima in loco his
" arboribus conſito commoratur? an renident, ſupra quam dici poteſt,
" illius oculi?

" Odorne *herbæ* Khozámi ſpirat? an Hageri fragrantia ex matre urbium,
" *Mecca?* an dulcis halitus Azzæ *puellæ* diſpergitur?

" Hui! utinam ſcirem num habitet Soleima in valle inacceſsâ, ubi ama-
" tor deſperans luget.

" *Cupio autem ſcire*, num ſonet adhuc tonitru plena, *nubes* pluvioſa in
" Laláo *monte*, &, num irriget eum effuſio pluviæ manantis:

" Num hauriam *amplius* aquam Azibi & Hageri, apertè dum arcanum
" noctis ab Aurorâ detegitur:

" Num planities arenoſa virides habeat colles; & num vita, quæ in ea
" tranſacta eſt, ſit aliquando tandem reditura:

" Num in collibus *Najdi* & *Taudhi* ſit qui narret, O dulcis amicule, de
" eo *ardore* quem pectora ſua contegunt:

" Num in arenæ cumulo *montis* Salái, roget quiſpiam de amatore per-
" dito in *Cadhemâ, dicens*, Ecquid eſt in eo quod amor efficiat?

" Num

" Num ramuli myrtei decutiant flores ſuos, & num *arbores* Salamæ in
" *regione* Hegiáz matureſcant :

" Num myricæ vallis floreſcant, & num adverſæ fortunæ oculi procul ab
" illis dormiant :

" Num puellæ demiſſis oculis, iiſque amplis, in *loco* Alija, fidem ſervent,
" an negligant :

" Num hinnuli Rakimatein *duorum hortulorum* procul à nobis commo-
" rentur in iis, an ſit qui eos prohibeat :

" Num virgines in valliculâ monſtraturæ ſint mihi vernas Noamæ *puellæ*
" ſedes ; O ſedes dulciſſimas !

" Num loti ſylveſtris umbra, quæ lotus orienti ſoli exponitur in *Dharijâ*,
" ſpiſſa *adhuc maneat* ; certè *illam arborem* oculi mei lacrymis irriga-
" bant :

" Num colitur, nobis abſentibus, vallis Ameri, & num vallis iſta ama-
" toribus congrediendi locus unquam futura ſit :

" Num templum Meccanum, O mater Malikæ, petiverint Arabes ado-
" leſcentuli, quibus omnibus ob benefacta gratiæ à me habendæ ſunt :

" Num cœtus equitum Chaldæorum deſcenderint in *monte* Arafat reli-
" gionis ergo ; & num apud tentoria patefactæ ſint leges *Moham-*
" *medis :*

" Num ſaliant in anguſtiis *Meccæ & Arafæ*, camelæ juvencæ, & quati-
" antur inter eas albæ *dorſorum* turriculæ :

" Num ſalutet Solima lapidem apud quem fœdus noſtrum fuerat, &
" premat eum digitis :

" Forſan amiculi mei in Meccâ extinguent, recordatione Soleimæ, *ignem*
" quem eorum celant pectora :

" *Spero autem* noctes, quas tranſegimus, redituras nobis aliquando, ut
" exultet perditè amans,

" Et gaudeat triſtitiâ oppreſſus, & vivat amore percitus, & ſocietatem
" petat deſiderio flagrans, & delectetur quicunque hæc audiet."

Hoc poema verſibus elegiacis reddere conati ſumus, vel potiùs imitari, aliis ſententiis paullulùm mutatis, aliis omninò rejectis, ita tamen ut elegiæ Arabicæ forma atque argumentum ſatis accuratè ſerventur.

Fulgur an è denſâ vibratum nube coruſcat ?
An roſeas nudat *Leila* pudica genas ?
Bacciferumne celer fruticetum devorat ignis ?
Siderea an *Solimæ* lumina dulcè micant ?
Nardus an *Hageri*, an ſpirant violaria *Meccæ*,
Suavis odoriferis an venit *Azza* comis ?
Quàm juvat ah ! patrios memori tenuiſſe receſſûs
Mente, per ignotos dum vagor exul agros !
Valle ſub umbroſâ, pallens ubi luget amator,
Num colit aſſuetos mollis amica lares ?
Jamne cient raucum præfracta tonitrua murmur
Montibus, effuſæ quos rigat imber aquæ ?
An tua, dum fundit primum lux alma ruborem,
Lympha, *Azibe*, meam pellet, ut antè, ſitim ?
Quot mea felices vidiſtis gaudia, campi,
Gaudia væ ! miſero non renovanda mihi ?

Ecquis

Ecquis apud *Nagedi* lucos aut paſcua *Tudæ*
Paſtor amatorum ſpeſque metûſque canet?
Ecquis ait, gelidâ *Salæ* dum valle recumbit,
Heu! quid *Cademeo* in monte ſodalis agit?
Num graciles rident hyemalia frigora myrti?
Num viret in ſolitis lotos amata locis?
Num vernant humiles in aprico colle myricæ?
Ne malus has oculus, ne mala lædat hyems!
An mea *Alegiades*, dulciſſima turba, puellæ
Curant, an zephyris irrita vota dabunt?
An viridem ſaliunt, nullo venante, per hortum
Hinnuleique citi, capreolique leves?
Viſamne umbriferos, loca dilectiſſima, ſaltûs,
Ducit ubi facilem læta *Noama* chorum?
Num *Daregi* ripas patulâ tegit arbutus umbrâ,
Ah! quoties lacrymis humida facta meis?
Grata quis antra colit, nobis abſentibus, *Amri*,
Antra puellarum quàm benè nota gregi?
Forſan amatores *Meccanâ* in valle reductos
Abſentis *Solimæ* commeminiſſe juvat.
Tempus erit, levibus quo pervigilata cachinnis
Nox dabit unanimi gaudia plena choro;
Quo dulces juvenum ſpirabit cœtus amores,
Et lætos avidâ combibet aure modos.

CAPUT

CAPUT IV.

الغزل

SIVE

De Carmine Perſico.

ALTERA poematis ſpecies quâ utuntur Aſiatici, & ex iis præcipuè Perſæ, الغزل ſeu *carmen amatorium*, vocatur. Hujus autem carminis leges inſigniores ſunt, ut ſit breve, ut varium, ut venuſtum: breve, nam pluribus quàm ſeptendecim diſtichis conſtare nequit, & ſeptem tantùm aut octo plerumque complectitur; varium, utpote cujus ſinguli verſûs ſingulos habeant ſenſûs, qui vix ullo inter ſe nexu cohæreant; venuſtum, quia imaginibus lætis ac floridis abundat, quas pœnè neceſſariò ſubſequitur verborum pulchritudo ac nitor. Duo porrò primi uniuſcujuſque Odæ verſiculi ſimiliter deſinant oportet, idemque ſonus per totum carmen in verſiculorum parium fine continuatur. In ultimo autem verſu, vel ſaltem in eo qui ultimum præcedit, poeta nomen ſuum artificioſè & jucundè intexit. Quæ res ut clariores reddantur, ſubjiciam carmen venuſtiſſimum, à poetâ admirabili *Hafez* ſcriptum, quem in hoc opere ſæpiſſimè laudabo;

دوستان وقت گل آن به که بعشرت کوشیم
سخن پیر مغانست بجان نیوشیم

" Amici, roſarum tempore, melius eſt hilaritati curam impendere;
" Vox eſt ſenis tabernarii animæ noſtræ; ne cunctemur."

نیست در کس کرم ووقت طرب میکذرد
چاره آنست که سجاده بمي بغروشیم

" Nemini

" Nemini eſt mœſtitia ; at lætitiæ tempus avolat ;
" Illud nobis erit auxilium, ut † ſacrum ſtragulum vino permu-
" temus."

خوش هوايست فرح بخش خدايا بفرست
نازنيني كه برويش مي كلكون نوشيم

" Dulcis aura eſt, gaudium præbens ; mitte, ô fauſtum numen,
" Laſcivam puellam, quâ præſente vinum roſeum bibamus."

ارغنون ساز فلك رهزن اهل هنرست
چون ازين غصه نناليم وچرا نخروشيم

" Lyram apta : fortuna proborum hominum prædatrix eſt ;
" Siquidem ob illum dolorem non queramur, cur non clamorem
" excitemus ?"

كل بجوش آمد واز مي نزديمش آبي
لاجرم زآتش حرمان وهوس درجوشيم

" Roſa cum ſtrepitu venit : annon è vino aquam illidemus ?
" Præcipuè cum igne amoris & deſiderii tumultuemur."

حافظ اين حال عجب با كه توان كفت كه ما
بلبلانيم كه در موسم كل خاموشيم

" O Hafez, mirum eſſet ſi quis poſſet dicere,
" Nos luſcinias eſſe, & tempore roſarum ſilere."

Hæc verti, ut multa ejuſdem poetæ ; exemplum ſecutus amiciſſimi & nobiliſſimi viri Caroli Revizkii, qui ſemper eſt à me honorificè nominandus ‡ :

Jam roſa purpureum caput explicat. Adſit, amici,
Suavis voluptatum cohors :
Sic monûere ſenes.

† Super quo ſe proſternunt *Mohammedani*, cum preces fundunt.
‡ Vide *Specimen Poeſeos Perſicæ* Vindobonæ editum.

Nunc

Nunc læti ſumus: at citiùs læta avolat ætas.
Quin ſacra permutem mero
Stragula nectareo?

Dulcè gemit zephyrus. Ridentem mitte puellam,
Quam molli in amplexu tenens
Pocula læta bibam.

Tange chelyn. Sævit fortuna; at mitte querelas.
Cur non canoros barbiti
Elicimus modulos?

En! florum regina nitet roſa. Fundite vini,
Quod Amoris extinguat facem,
Nectareos latices.

Suavè loquens Philomela vocor: Quî fiat ut umbrâ
Tectus roſarum nexili
(Veris avis) taceam?

Hæc Ode longâ explicatione non eget. Pauca tamen hic breviter notanda ſunt, ad ultimi verſûs ſuavitatem intelligendam, quæ † aliàs fuſius exponam. Primùm poetæ Aſiatici ſeipſos cum luſciniis fæpiſſimè comparant; quæ res à poeſi Græcâ haud multum abhorret: ſic enim, ſi memini, Anacreon:

Ὄρνις γένες-θαι θέλομαι
Λιγύμυθος ἀηδών.
Ἀναπέτομαι δὴ πρὸς Ὄλυμπον
Πτερύγεας-ι κώφαις. πέτομαι δ' ὁδὸν
Ἄλλοτ' ἐπ' ἄλλαν μελέων.

Deinde, reſpicit poeta fabulam illam jucundiſſimam, & in Aſia pervagatam, de luſciniæ & roſæ amoribus, de quâ in capite *de Imaginibus* uberius diſſeram. Dicit itaque, *fierine poteſt quin, cùm roſæ, floris dilectiſſimi,*

† Vide Caput *De Imaginibus Poeticis.*

pulchri-

pulchritudinem intuear, lætitiâ me efferam, & in dulcem modulationem erumpam? Quæ imago quàm hilaris eſt, quàm vivida! & ut clariùs oſtendam, quantum jucunditatis poeſi Perſicæ afferant ab hac fabellâ depromptæ imagines; aliud ejuſdem poetæ carmen exponam, breve illud quidem, ſed, ut ait poeta,

Χαρίτων ἄωτον γλυκύν.

& quod pulcherrimum *Gazelæ* erit exemplum.

ساقي بيار باده كه آمد زمان كل
تا بشكنيم توبه دكر در ميان كل

" Puer, affer vinum: venit enim tempus roſarum;
" Ut pietatis vota iterum inter roſas violemus."

كوري خوار نعرة زنان در چمن رويم
چون بلبلان نزول كنيم آشيان كل

" Hilares, ſtrepentes, in hortum eamus,
" Tanquam luſciniæ in roſeum nidum deſcendamus."

در صحن بوستان قدح باده نوش كن
كايات خوشدلي همه آمد بشان كل

" In horti receſſu vini cyathum ebibe,
" Nam lætitiæ ſigna juſſu roſæ veniunt.

كل در چمن رسيد مشو ايمن ازفراق
يار وشراب جوي وسرا بوستان كل

" Roſa in hortum venit; ne ſis è digreſſûs metu omninò vacuus:
" Sodalem, & vinum pete, & palatium roſeti."

حافظ وصال كل طلبي همچو بلبلان
جان كن فداي خاك ره باغبان كل

" Hafez, roſarum adventum petis, tanquam luſcinia.
" Anima tua pulverem viæ redimat, quà roſeti cuſtos incedit."

Hanc

Hanc Odam, varietatis cauſâ, Græcè imitari ſum conatus, verſibus dactylicis Theocriteis:

Ἐγκίρνα, φίλε παῖ, γλυκὺν οἶνον ἀφειδέως,
Ἦλυθεν γαρ ἔαρ πολυδαίδαλον, ἦλυθεν.
Ἐν ῥόδοις κατακεῖσ', ὅσα δε χθὲς ὑπέσχεο
Σάμερον Ζεφύροις μαλακαίποσι δὸς φέρειν.
Ἄμμες δὲ, στεφάνοις θαλεροῖς πεπυκασμένοι
Ἁβρὰ μειδιόωντες, ἑταῖρε, χορεύσομεν,
Ὡς δ' ἀηδόνες ἐζόμεναι ἐπὶ δενδρέω
Κλισμῷ ἐν ῥοδινῳ κατακεισόμεθ' ἀδέως.
Εἰς κᾶπον, φίλε κῦρε, βάδιζε βαθύσκιον,
Παῖδα δ' εὐραθάμιγα μελίφρονα ἀμπέλε
Χρυσέαις ἐν φιάλαισιν ἀμυστὶ συνέκπιε,
Τέρψις γαρ Γλυκύτης τε ῥοδόχροος ἔρχεται.
Ὁρᾶς, ὡς ῥόδεον πέταλον Ζεφύρῳ γελᾶ.
Αὔριον δε τάχ' ἰσάκις ἐκ ἀπολάμψεται.
Νῦν δε νεκταρέας βοτρύων ῥανίδας πίε,
Κεῖσο δ' ἐν ῥοδέοις λιπαρόχροος ἀνθέσι,
Κύρην δε ῥαδινοῖς μελέεσθι πεδέρχεο.
Ἐγὼν μὰν ὑπ' ἔρωτι ῥόδων ἀπαλοχρόων
Δαχθεὶς τάκομαι, ὡς λιγύφωνος ἀηδονὶς,
Χρῆν σ' ἄρ', ὦ φίλον ἦτορ, ὑπερφιλέειν κόνιν
Βήσθων, ἔνθα ῥόδων μελέτωρ ἐπινίσσεται.

Hactenus de Odæ Aſiaticæ formâ & ſtructurâ. Sequitur ut de argumento ejus diſſeram. Nam de numeris in ſecundo capite ſatis, ut arbitror, dictum eſt. Complectitur autem hæc carminis ſpecies vel vini ac deliciarum, vel τῶν ἐρωτικῶν, vel humanæ pulchritudinis, vel amœnitatum ac rerum naturalium ſuavem & floridam deſcriptionem.

Perſpicuum eſt adeò Odam ex jucundiſſimis animi affectibus originem duxiſſe, Amore ac Lætitiâ. Ac de amatorio quidem carmine, alias pleniùs,

niùs †. Nunc verò de eo differam, quod ab hilaritate & gaudio profectum esse initiò videtur. Amat igitur imagines à naturæ amœnitatibus derivatas; quæ omnium sunt dulcissimæ, & cùm omni poesi, tum præcipuè Asiaticæ incredibilem afferunt venustatem. Nempe in Persarum atque Arabum carminibus ubique describuntur verni temporis suavitates, atque oblectamenta; horti floribus pulcherrimis ornati, rosis, narcissis, hyacinthis, violis: prata herbis vestita viridissimis; fontes gelidi, amnes perlucidi, pomaria fructuum omnium varietate distincta; adde huc, avium delicatissimas modulationes, & à moschiferis hinnulcis afflatos odores; cæteraque omnia, quæ sensûs non delectant solùm, sed etiam insatiabili voluptate perfundunt. Possumus itaque hanc poematis speciem legitimam Naturæ progeniem vocare: nam si esset, qui in spelunca obscurâ semper habitavisset, nec unquam aspexisset vel divinam cœrulei ætheris pulchritudinem, vel naturalium rerum splendidissimos ornatûs; deinde in Arabiæ Felicis campos repentè fuisset asportatus, non puto fieri posse quin, cum flores, herbas, fruges, arbores, & reliqua quæ modò percensui, vidisset, cœlesti quodam instinctu inflammaretur, & in cantum se effunderet lætum, vividum, audacem, exultantem: & vel illa caneret,

Ver novum, ver jam canorum, vere natus orbis est.
Vere concordant amores, vere nubunt alites ‡.

vel (si illum Arabico sermone uti fingamus) hos § venusti poetæ versûs recitaret,

تامل في رياض الارض وانظر
الي اثار ما صنع المليك *
عيون من لجين شاخصات
باحداق كها الذهب السبيك *
علي قصب الزمرد شاهدات
بان الله ليس له شريك *

† Vide Caput de *Poesi Amatoriâ*. ‡ Pervigil. Veneris. § *Abu Nawàs*.

" Contemplator terræ hortos, & aſpice
Veſtigia earum rerum, quas effecit numen divinum;
" Oculos argenti *(narciſſos)* ubique fixos & apertos,
Cum pupillis auro liquefacto ſimilibus,
" Super calamo ſmaragdino, teſtantes
Neminem eſſe Deo parem."

Veriſimile eſt enim illum eodem tempore, quo has naturæ ſuavitates laudaviſſet, & eſſe Deum, & Deum harum rerum effectorem, putaturum fuiſſe; ubi carminum ſacrorum, quæ Græci ὕμνες vocant, videmus originem. Sed de his aliàs†: jam illuc redeo, unde digreſſus ſum.

Reſtat itaque ut de Odæ Aſiaticæ dictione loquar. Ea autem non abeſſe poteſt quin ſit dulciſſima: nam venuſtarum imaginum comes eſt, & quaſi ſoror venuſta oratio; & haud admodum facile eſt, niſi deditâ operâ, de rebus jucundis injucundè dicere. Sed quoniam de Venuſtate ſeparatim‡, & fuſiùs ſcribere in animo eſt, plura de eodem argumento hic differere non eſt neceſſarium. Expromam igitur ejuſdem Lyrici carmen in primis elegans, & in quod mirum eſt quàm ſplendidæ, quàm hilares, quàm novæ inducantur imagines; quàm exquiſiti verborum colores, quàm nitida figurarum lumina.

بهار و کل طرب انگیز کشت وعهد شکن
بشادي رخ کل ببیخ غم زدل برکن

" Ver & roſa lætitiam excitant, & fœdus violare faciunt;
Ob hilarem roſæ vultum, radicem triſtitiæ è corde evelle."

رسید باد صبا غنچه در هواداري
زخود برون شد ودر تن درید پیراهن

" Venit zephyrus: roſæ calyx ob levitatem
Extra ſe rapitur, & veſtem, quæ corpus velat, lacerat."

† Vide Caput de *Laudatione*. ‡ Vide Caput de *Venuſtate*.

طریق

طريق صدق بياموز زآب صافي دل
براستي طلب آزادكي زسرو چمن

" Viam veritatis diſce ab aquâ perlucidâ, cor meum,
Æquitatem & libertatem à cupreſſu horti quære."

زدستبرد صبا كرد كل كلاله نكر
شكنج كيسو سنبل ببين بروي سمن

" A Zephyri violento ſpiritu circà roſam cincinnos vide;
Plexam hyacinthi cæſariem ſuper jaſmini facie aſpice."

عروس غنچه پر از زيور تبسم خويش
بعينه دل ودين ميبرد بوجه حسن

" Roſæ calyx, tanquam ſponſa, riſu ſuo amabili ornatur,
Corda & religionem eorum quos intuitur pulchrâ facie ſtatim ſurripit."

صفير بلبل شوريده ونغير هزار
براي چشن كل آمد برون زبيت حزن

" Luſciniæ amore percitæ modulatio, & ſtrepitus carduelis auditur,
Ob feſtum diem roſa è triſtitiæ domicilio exit."

حديث قصهٔ دوران از جام حافظ پرس
بقول مطرب فتوي پير صاحب فن

" Narrationem de fortunæ fabulis à poculo, Hafez, percontator,
Dum modulatur fidicen, & ſenex ſcientiâ imbutus doctè reſpondit."

Hoc carmen, ob imagines poeſeos Aſiaticæ proprias, Latinis verſibus commodè reddi non potuit.

Jam verò Odæ Aſiaticæ leges ſatis dilucidè (ſpero certè quidem) expoſui, & lectis exemplis illuſtravi: notandum eſt tamen poetas leges haſce interdum negligere; æquum eſt enim illos jure uti ſuo, & regulas, quas

quas ipſi ſcilicet invenerint, ſi collibeat, prætermittere. Itaque, tametſi hanc Odæ ſpeciem maximâ ex parte diſtinguat ſuavitas, nonnunquam tamen elatiorum imaginum quaſi temperationem admittit: velut in illo Ferduſii poetæ admirabilis carmine, quod, etſi amatorium ſit, grande eſt tamen, & ſonorum; licet, ut verum fateamur, nimis turgidum:

شبي در برت كر بر آسودمي
سر فخر بر آسمان سودمي

" Si unâ nocte poſſem in tuo gremio requieſcere,
Excelſo capite cœlum ipſum ferirem,"

قلم در كف تير بشكستمي
كلاه از سر ماه بربودمي

" Calamum in Sagittarii manu frangerem,
Coronam de lunæ capite diriperem:"

بقدر از نهم چرخ بگذشتمي
به پي فرق كردون بفرسودمي

" A nono cœlo potenter tranſirem,
Arrogantiæ pede orbem terrarum calcitrarem,"

جمال تو كر زانكه من دارمي
بجاي تو كر زانكه من بودمي

" Quòd ſi illic pulchritudinem tuam haberem,
Si illic in tuo loco ſtarem,"

به بيچاركان رحمت آورمي
بدرماندكان ببخشودمي

" (Amatoribus) auxilio deſtitutis eſſem miſericors,
Curâ attritis benefacerem."

Hic porrò nomen ſuum in ultimo verſu, quem *Regium* appellant, non induxit; eundemque ſenſum per totum carmen continuat; & quanquam effrenis

effrenis illa evagandi licentia poetis Lyricis non conceditur ſolum, ſed etiam in iis collaudatur, atque adeò pœnè neceſſaria eſt; in nonnullis tamen carminibus, diſticha arctiſſimo nexu colligantur; & ſenſus per jucundam rerum varietatem leniter & æquabiliter profluens in acumen quoddam deſinit. Utraque ſanè ſpecies ſuam habet pulchritudinem; ſed in diverſo tamen genere; nempe illa naturam & exultantis ingenii impetum præ ſe fert, hæc artem: illa copioſo fluvio ſimilior eſt, hæc perlucido rivulo, quæ multiplici lapſu errans, illuc revertitur, unde defluxerat; quamobrem illa ad poeſin *Aſiaticam* videtur eſſe accommodatior, hæc ad *Europeam*. Tametſi Hafizi carmina longè plurima ad priorem illam ſpeciem referenda ſunt, quædam tamen inter ea ſecundæ formæ pulcherrima præbent exempla; cujuſmodi illud eſt,

عشقبازي وجواني وشراب لعلفام
مجلس انس وحريف همدم وشرب مدام

" Amoris luſûs, adoleſcentia, vinum pyropo ſimile,
Convivium, & ſodalis unanimis, & meri potio,"

ساقي شكردهان ومطرب شيرين سخن
همنشين نيك كردار وندیم نيكنام

" Vini miniſter ore ſaccharco præditus, & cantor dulciloquus,
Amicus beneficus, & compotor bonæ exiſtimationis."

شاهدي از لطف وپاكي همچو آب زندكي
دلبري در حسن وخوبي غيرت ماه تمام

" Puella amata lenitate & moribus aquæ immortalitatis ſimilis,
Cordis prædatrix formâ & pulchritudine plenæ lunæ æmula,"

بزمكاهي دلفريب چون قصر فردوس برين
كلشني پيرامنش چون روضهٔ دار السلام

" Convivii locus, cor exhilarans, tanquam paradiſi palatium, & in eo
Roſetum undequaque horto domicilii pacis ſimile,"

صف

صف نشينان نيكخواه وپيشكاران باآدب
دوستداران صاحب اسرار وحريغان دوستكام

" Series comitum benevolorum, & artifices ingeniosi,
Amici arcanorum custodes, & socii dilecti,"

بادهٔ كلرنك تلخ وتيز وخوشخوار وسبك
نقلي از لعل نكار ونقلي از ياقوتجام

" Vinum roseum, acre, vividum, gustu dulce, & leve,
Pars ex rubino ornato, pars ex poculo pyropino,"

غمزه ساقي بيغماي خرد آهيخته تيغ
زلف جانان از براي صيد آفكندهٔ دام

" Obtutus oculorum puellæ sagacis tanquam ensis strictus,
Virginum formosarum cincinni, venandi causâ tanquam laquei appensi,"

نكته داني بزله كو چون حافظ شيرين سخن
بخشش آموزي جهان افروز چون حاجي قوام

" Dictorum sagacium sciens, facetè loquens, dulci voce tanquam Hafiz præditus,
Liberalitatem docens, orbem terrarum illuminans, tanquam *Hagi Kovàm*†,"

هر كه اين صحبت نخواهد خوشدلي بروي تباه
وانكه اين عشرت نجويد زندكي بروي حرام

" Hæ sunt deliciæ, quarum societatem si quis non cupit, illi corrupta est suavitas,
Et quarum jucunditatem si quis non petit, illi negatur immortalitas."

Hanc poematis speciem haud multùm excoluisse videntur Arabes; nam Elegiæ venustatem & elegantiam sibi quasi suo jure vendicantes, carminis

† Vir eximiè liberalis, quem non minus sæpè laudat Hafiz, quàm Mæcenatem Horatius.

amatorii

amatorii laudem *Perſis* concedunt; quos Turcæ, ut ſolent, imitantur. Subjiciam tamen carmen Arabicum à poetâ mihi quidem ignoto ſcriptum, ſed ornatum ſummâ numerorum dulcedine, dictionis ſuavitate, imaginum ſplendore, tranſlationum pulchritudine: & quod cùm optimis Perſarum Odis audeo conferre. Complectitur formoſæ adoleſcentulæ deſcriptionem.

قسما بنشوة جفنه وبخصره
وباسهم يرمي بها من سحره *
وبلين عطفيه ومرهف لحظه
وبياض غرته واسود شعره *
وبحاجب منع الكري عن ناظري
وسطا علي بنهيه وباءمره *
وعقارب قد ارسلت من صدغه
وسمتّ لقتل العاشقين بهجره *
وبورد خديه وآس عذاره
وعقيق مبسمه ولؤلؤ ثغره *
وبطيب نكهته وسلسال جري
في فيه مع شهد بريقه خمره *
وبجيده مع غصن قامته
ونهود كالرمان في صدره *
وبردفه المرتجّ في حركاته
وسكونه وبرقة في خصره *
وحرير ملمسه وخفة روحه
وبما حواه من الجمال بأسره *
وبجود راحته وصدق لسانه
وبطيب مولده وعالي قدره *

ما المسك ان عرفوه الا عرفه
والريح طيب نشره في نشره *
ولذلك الشمس المنيرة دونه
وكذا الهلال حكي قلامة ظفره *

" Juro per arcum ſupercilii, & per medium corpus,
" Perque ſagittas, quibus faſcinum ſuum vibrat ;
" Et per laterum ejus mollitiem, & acutum aſpectûs enſem,
" Et frontis ſplendidi albedinem, & crinium nigrorem,
" Perque ſupercilium, quod ſomnum ab oculo meo abigit,
" Et in me, ſeu jubet ſeu vetat, injuſtè agit.
" Per † ſcorpiones qui à cincinnis ejus emittuntur,
" Et veneno imbuuntur ad necandos amatores ob ejus deceſſum,
" Perque roſas genæ ejus, & myrtum lanuginis,
" Et rubinum ridentis (labii) & dentium margaritas.
" Et per ſuavem ejus odorem, & aquam dulcè labentem
" Ab ore ejus, cum favis & vini guttulis. (*verba* ſcilicet.)
" Per collum ejus, cum ſtaturæ ejus ramulo,
" Et mamillas in pectore extantes tanquam mala Punica,
" Tergumque dum movet, leviter vacillans,
" Et dum quieſcit, ac per medii corporis gracilitatem,
" Et per ſericum tactûs illius, & levitatem ſpiritûs,
" Ac per omnes pulchritudinis formas, quas complectitur,
" Perque benevolam ejus indolem, & linguæ veritatem,
" Per bonam ejus nativitatem, & potentiæ altitudinem,
" Nullum eſſe moſcho odorem, ſi illum olfacimus, præter odorem
" hujus *puellæ*,
" Et auram ab ejus halitu, halitum ſuum dulcem reddere,
" Solem porrò nitidum illi eſſe inferiorem,
" Ac lunam (ſi cum illâ comparatur) abjectiſſimam videri."

† Eâdem ſimilitudine utuntur Græci, cum plexos puerorum capillos Σκορπίους vocant. Vid. Schol. Thucyd.

PARS

PARS TERTIA:

De poeseos Asiaticæ figuris, ac dictione.

CAPUT V.

De Imaginibus Poeticis.

JUVAT de imaginibus, quibus ornatur poesis Asiatica, pauca antè dicere, quàm ad figuras seperatim tractandas accedam. Sequor itaque libentissimè in imaginum poeticarum partitione virum illum doctissimum, qui, etsi à me sæpe jam laudatus est, laudandus est tamen sæpiùs †. Is quatuor statuit fontes, à quibus eæ depromantur imagines; nam vel ex *naturâ*, vel ex *vitâ communi*, vel ex *religione*, vel ex *historiâ* desumuntur; quibus fontibus libet quintum addere, quem ille, de verissimâ Vatum divinorum poesi differens, admittere non potuit: *fabulas* dico *poeticas*, à quibus cùm in aliarum gentium, tum præcipuè in *Persarum* poesi crebræ imagines, eæque pulcherrimæ, manare solent. Atque hìc repetendum est id, quod anteà dixi (& sæpe profectò dicendum est) neminem idoneum esse poematum *Asiaticorum* lectorem, nisi totius Asiæ *historiam*, ut vocant, *naturalem* accuratè sciat, nisi mores earum gentium cognoscat, nisi ritûs ac disciplinas animo percipiat, nisi historiarum varietates memoriâ teneat, nisi porrò variis poetarum figmentis optimè sit instructus. Hæc, inquam, omnia qui non mente complectatur, næ illum Asiaticæ poeseos iniquissimum judicem audeo dicere. Nam apertiores

† De Sacra Poesi Prælect. vi. vii. viii. & ix.

ſolummodò elegantias videbit, ſed reconditiores & exquiſitiores venuſtates perſpicere nullo modo poterit, &, ut ait in Agamemnone Æſchylus,

——ἐκ καλυμμάτων
Ἔσται δεδορκὼς νεογάμῳ νύμφης δίκην.

Fingamus enim, verbi causâ, *Arabem* quendam qui *Græco ſermone* ſatis perfectè ſit imbutus, ſed qui prorsùs ignoret, qui fuerint *Jupiter*, *Apollo*, *Bacchus*, alii; qui *Hercules*, *Theſeus*, *Argonautæ*; quis apud inferos *Cerberus*, quæ prata *Elyſia*, quis *Tantalus*, quis *Ixion*, quæ cætera poetarum portenta: demus huic homini, ut alios poetas omittam, *Pindari* carmina propè divina; apertas illas amœnitatum deſcriptiones & omnium gentium communes,

Αὔραι περιπνέουσιν, ἄν-
θεμα δὲ χρυσῦ φλέγει,
τὰ μὲν χερσόθεν, ἀπ' ἀ-
γλαῶν δενδρέων,
ὕδωρ δ' ἄλλα φέρβει,
ὅρμοισι τῶν χέρας ἀνα-
πλέκοντι κῆ στεφάνους †,

percipiet ille quidem, & delectabitur: ſed pergat aliquantulum,

Βελαῖς ἐν ὀρθαῖς Ῥαδαμάνθυος
ὃν πατὴρ ἔχει Κρόνος ἕτοι-
μον αὐτῷ πάρεδρον,
πόσις δ' πάντων Ῥέας
ὑπέρτατον ἐχοίσας θρόνον.
Πηλεύς τε κῆ Κάδμος ἐν τοῖσιν ἀλέγονται.
Ἀχιλλέα τ' ἐνεικ', ἐπεὶ
Ζηνὸς ἦτορ λιταῖς ἔπεισε, μάτηρ,
Ὃς Ἕκτορ' ἔσφαλε Τροίας
ἄμαχον ἀσταβῆ κίο-
να, Κύκνον τε θανάτῳ πόρεν.

† Olymp. II.

Ἀεὶς

Ἀεὶς τε παιδ' Αἰθίο-
πα—

Hos profectò verſûs pro facillimis, obſcuriſſimos, pro dulcibus, hiantes, pro graviſſimis, ſubinſulſos eſſe autumabit: atque in cæteris ejuſdem poetæ carminibus, ne milleſſimam quidem elegantiarum ac venuſtatum partem intelliget. Similiter eum (ut ab imaginibus à rebus naturalibus depromtis ordiar) qui ad poema vel *Arabicum* vel *Perſicum* legendum accedit, niſi regionis, in quâ verſabatur poeta, ſitum ac proprietates percipiat, fieri non poteſt quin præcipua lateat totius carminis pulchritudo; ſic cùm dicat *Abu Ebadeh Albokhteri* †,

فكانها تبتسم عن لؤلؤ منضد او برد واقاح *
وطرة كالليل مرخية تخجل ضوء الصباح *

" Tanquam ſubrideret (dentes habens nitidiores),
" Margaritis conſertis, aut grandine aut anthemide:
" Cincinnus ejus, tanquam nox, demiſſus eſt,
" (Facies) ejus lucem auroræ pudore afficit."

& alius,

اخجلت بالثغر ثنايا الاقاح
ياطرة الليل ووجه الصباح

" Dentium tuorum ſplendore florem anthemidis pudore afficis,
" O tu, cujus cincinni nocti ſimiles ſunt, facies verò auroræ."

fugiet eum maxima harum ſimilitudinum ſuavitas, niſi ſciat, primùm, *anthemidem* florem eſſe candidiſſimum, de quo *Nicander* in ſecundo *Georgicorum* libro,

Οὐδὲ μὲν Ἀνθεμίδων κενεὴ γηρύσεται ἀκμὴ,

& cui poetæ Arabici puellarum dentes frequentiſſimè aſſimilant; deinde, *Arabibus* in tentoriis perpetuò degentibus auroræ exorientis imaginem eſſe notiſſimam, quâ utuntur ſæpiſſimè, cum *albas genas jucundo rubore ſuffuſas* deſcribant. Pariter *Amralkeis*,

† Vide *Hariri Mekam.* II. & *Noctes Arabicas.*

وتعطو

وتعطو برخص غير شثن كانه
اساريع ظبي او مساويك اسحل

" Porrigit ea quæ dat, digitis teneris, non duris, tanquam vermibus in arenâ repentibus, aut ligno *Iſhil*."

Quis hunc verſiculum poteſt intelligere, niſi qui ſciat يسروع vermem eſſe longum, candidum habentem corpus, & rubrum caput; cum quo puellæ digiti herbâ quâdam purpureâ tincti comparantur; & *Iſhil* ligni albi eſſe genus, quo defricantur dentes? Ad ſummam, poematum Aſiaticorum lectoribus notum eſſe debet, eorum auctores in regione amœniſſimâ vitam egiſſe, florum, arborum, animalium, aliarumque rerum abundantiſſimâ, quas in *Europâ* non habemus: eas itaque imagines quæ illis dilucidæ ſunt, nobis videri obſcuras, quæ illis pervagatæ, nobis abditas, quæ illis ſplendidæ, nobis temerarias, quæ illis denique ſublimes, lætæ, plenæ, jucundæ, nobis abruptas, nimias, tumidas, luxurioſas, diſſolutas: ſed ad alia pergamus.

Longum eſſet percenſere, quam variæ ac venuſtæ imagines in poeſi *Arabum* ac *Perſarum* deriventur vel à moribus, & vitæ communis conſuetudine, artibus, ludis ac diſciplinis, vel à rebus ſacris, ut ab *Alcorano*, & templi *Meccani* ædificio, vel ab hiſtoriis regum, heroüm, ac bellorum memorabilium. Verùm ſi quis de his ſingulis plenè & copiosè velit diſſerere, volumen integrum contexat neceſſe eſt.

Nunc verò de ultimo imaginum fonte, *fictionibus* ſcilicet poeticis, pauca dicam. Sunt autem imagines à fabulis derivatæ, ut rectè judicat *Hermogenes* †, jucundiſſimæ.

Nimium eſt quantâ cum voluptate & delectatione fabulas & recitatas audiamus, & ſcriptas legamus. Hoc ſenſit *Plato*; ideoque illas de *Boreâ* & *Orithyâ*, de *Gige*, & annulo illo mirifico, dulciſſimè orationi ſuæ in-

† Περὶ Ἰδιῶν, lib. ii. cap. iii. περὶ Γλυκύτητος.

texit.

texit. Notant contrà dicendi magiſtri unum tantummodò in horridâ Thucydidis hiſtoriâ locum eſſe jucundum, ubi ſcilicet *Terei & Philomelæ fabula* inducitur †! Eſt ſanè fictio, poeſeos (Hebræam omnium veriſſimam excipio) quaſi anima, ſine quâ nec naturam neque etiam nomen retinere poſſit. Ac mirum eſt quantum omnium gentium poeſi hæc figmenta dulcedinem, & ſuavitatem afferant. De *Homero* harum fictionum, ut nonnulli putant, patre atque inventore, quem cùm veteres tum recentiores poetæ imitati ſunt, loqui non eſt neceſſarium. In veteri *Gothorum* poeſi tranſlationes propè omnes à fabulis ſumuntur ‡: itaque in eâ aurum vocatur *Freyæ lacrymæ*; poeſis, *Odini munus.* Verſûs quoſdam *Peruvianos*, eoſque antiquiſſimos, citat *Garcilaſſus* ‖; quorum ſenſus hic eſt: " Puella formoſa, frater tuus pluvioſus, urnulam tuam " nunc infringit; cujus ictus tonat, fulget, fulgurat. Tu vero, puella, " jucundos imbres fundis; interdum grandinem ac nivem mittis; rerum " omnium effector & procreator tibi hoc munus tribuit." Fingunt enim poetæ *Peruviani* puellam eſſe in cœlo formoſiſſimam, quæ amphoram aquæ plenam manu tenet; quam in terram identidem fundit; ſed hujus puellæ fratrem, hominum generi inimiciſſimum, hanc amphoram interdum frangere, unde tonitrua & fulgura proveniunt, Dicit itaque *Garcilaſſus*, veterum *Yncarum*, ſeu regum, quendam, qui & poeta admirabilis eſſet, & philoſophus inſignis, hoc carmen contexuiſſe; additque hos verſiculos inter nodos perveteres ac variis diſtinctos coloribus fuiſſe inventos. Notiſſimum enim eſt Peruvianos pro literis, nodis quibuſdam uſos eſſe. Sed redeamus ad Aſiaticos. Apud eos multæ ſunt pervagatæ fabulæ, quæ etiam in fictas § Europæorum hiſtorias tandem defluxerunt: nam Arioſti *Hippogrifus* nihil aliud eſſe videtur, præter Perſarum *Simorg* avem, de quâ mentio fit in *Sadii* libro *Buſtân*,

† Pag. 100. Edit. Hudſ. Τηρεῖ δὲ τῷ Πρόκνην τὴν Παιδίωνος ἀπ' Ἀθηνῶν σχόντι γυναῖκα, προσῆκεν ὁ Τέρης ἔτος ὄδε, ὧδε τῆς αὐτῆς Θράκης ἐγένετο, & quæ ſequuntur.

‡ Vid. Eddam & Malleti Hiſtor. Dan.

‖ Hiſtoria de Peru, lib. ii. cap. xxviii.

§ *Hiſtorias* videlicet *Romanenſes.*

چنان

چنان پهن خوان کرم کسترد
که سیمرغ در قاف قسمت خورد

" Campum menſæ liberalitatis ita latè extendit,
" Ut gryps *(Simorg)* in monte Káf cibi portionem accipiat."

Eadem avis mirifica in magno Ferduſii poemate inducitur Ruſtemo vulnerato adminiſtrans. Præterea fingunt poetæ Perſici duo eſſe animantium genera ex igne puro confecta, quorum unum benevolum & manſuetum eſſe aiunt & aſpectu venuſtiſſimum, in urbe ſplendidiſſimâ habitans, quam شاد وکام Hilaritatem & Deſiderium vocant; alterum, deforme, ſævum, truculentum, generique hominum infeſtiſſimum, in locis montuoſis ac ſylveſtribus latens; hoc autem genus Perſæ دیو, Arabes عفریت appellant, illud پـری Peri, & جن Gen nominant, quibus vocibus etiam Europæi utuntur. Sed jucundiſſima omnium eſt ea de roſæ & luſciniæ amore fabula, quam frequentèr attingunt poetæ Perſici; inde fit ut, cùm in eorum carminibus de roſâ mentio incidat, luſciniæ nomen plurimùm ſubſequatur; velut in illo diſticho,

مغني کجاي که وقت کلست
چمنها پر از غلغل بلبلست

" Cantor, ubi es? nam roſarum tempus eſt;
" Horti autem luſciniarum modulis pleni ſunt."

ſic Gelalo'ddin Ruzbehár in poemate ثمرات الاشجـار ſeu *Fructus arborum* vocato, divinum numen alloquitur,

تا بحمد تو نعره زد بلبل
همه کوش ام چون درخت کل

" Dum laudes tuas modulatè canit luſcinia,
" Ex omni parte auris ſum, tanquam roſæ frutex."

Poetam roſæ folia cum auribus comparare inquit Herbelotus, à quo diſſentio. " *Totam aurem* eſſe," nihil aliud ſignificat, niſi attentè audire: quam locutionem linguæ etiam Europææ non aſpernari videntur.

Similiter

Similiter quoque Sadi in libro Guliſtân,

نه بلبل بر کلش تسبیح خوانست
که هر خاري بتسبیحش زبانست

" Non luſcinia ſolùm roſis inſidens laudes ejus canit,
" Unaquæque enim ſpina, ut eum laudet, lingua fit."

Et Hafez pereleganter,

کنونکه در کف کل جام بادهٔ صافست
بصد هزار زبان بلبلش در اوصافست

" Nunc cùm in roſæ manu vini puri calix ſit,
" Centum mille linguis luſcinia illius laudes canit."

ubi occulta eſt comparatio, eaque belliſſima, roſæ enim calyculum, jam ſe explicantem, & purpureo colore ſuffuſum, cùm vini rubeſcentis poculo venuſtè comparat. Idem alibi,

چو در رویت بخندد کل مشو مغرور اي بلبل
که بر کل اعتمادي نیست کر حسن جهان دارد

" Cum in vultu tuo ſubridet roſa, ne idcircò vanâ ſpe decipiaris, O luſcinia,
" Siquidem roſæ nulla eſt fiducia, licèt totius orbis terrarum pulchritudinem complectatur."

Et

رونق عهد شبابست دکر بستانرا
میرسد مژدهٔ کل بلبل خوش الحانرا

" Splendidum adoleſcentiæ tempus horto redit,
" Fauſtum roſæ nuncium ſuaviloquæ luſciniæ affertur."

Et

نواي بلبلت اي کل کجا پسند افتد
چو کوش وهوش بمرغان هزار کو داري

" Modulatio

" Modulatio luſciniæ tibi, O roſa, quo modo grata eſſe poteſt,
" Dum aurem atque intellectum avibus futilia loquentibus præbes?"

hoc eſt, " Quo modo jucunda eſſe poſſunt poetæ tui & amatoris car-
" mina, formoſa adoleſcentula, dum improbis delatoribus fidem habes?"
Solent enim poetæ Perſici ſeipſos cum luſciniis, amicas verò cum roſis
fæpenumerò comparare, velut in pulchro carmine elegantiſſimus Hafez,

غرور حسن اجازت مكر نداد اي كل
كه پرسشي نكني عندليب شيدارا

" An arrogantia tua ob pulchritudinem te non ſinit, O roſa,
" Ut quippiam de luſciniâ amore percitâ perconteris?"

Et alibi pari cum venuſtate,

ديكر زشاخ سرو سهي بلبل صبور
كلبانك زد كه چشم بد از روي كل بدور
اي كل بشكر انكه توي پادشاه حسن
با عاشقان بيدل مسكين مكن غرور

" Rursùs è procero cupreſſi ramo luſcinia patiens
" Modulos iterat (dicens) Malus oculus à roſæ facie procul abſit!
" O roſa, quòd tu regina ſis pulchritudinis, ne idcircò
" Amatoribus tuis excordibus, miſeris, te inhumanam præbeas."

Ita porrò idem,

دوشم زبلبل چه خوش آمد كه مي سرود
كل كوش پهن كرده زشاخ درخت خويش

" Heri quanta mihi dulcedo à luſcinia venit, quæ ſuaviter modulata
eſt,
" Roſâ aurem explicante à ramo fruticis!"

Eâdem imagine frequentiſſimè utuntur Turcæ, quî Perſas, ut Latini
Græcos, ſemper imitantur; ſic poeta in *Humaiun Nâmeh* citatus,

كلام

كللم كل كبي بردم اولوب شاد
قلب بلبل كبي الحان وفرياد

" Læti perpetuò veniamus, tanquam roſæ,
" Modulatè canentes & ſtrepentes inſtar luſciniæ."

Ita denique Perſicorum poetarum princeps, omniumque forſan poſt Homerum elatiſſimus, in pulchro poemate de Ruſtemi & Asfendiari prœlio, orditur,

كنون خورد بايد مي خوشكوار
كه مي بوي مشك آيد ازكوهسار
همه بوستان زير برك كلست
همه كوه پر لاله وسنبلست
بپاليز بلبل بناله همي
كل از ناله او ببالد همي
شب تير بلبل بخندد همي
كل از باد وباران ببندد همي
من از ابر بينم همي باد ودم
ندانم كه بلبل چرا شد دژم
بخندد همي بلبل از بوستان
چو بر كل نشيند كشايد زبان
كه داند كه بلبل چه گويد همي
بزير كل اندر چه بويد همي
نكه كن سحركه كه تا بشنوي
زبلبل سخن گفتن پهلوي
همي نالد از مرگ اسفنديار
كه با من همي برگند شهريار

زبلبل شنیدم یکي داستان
که خواند از کفته باستان

" Nunc eſt vinum bibendum guſtu dulce,
" Odor enim moſchi à montibus afflatur.
" Unuſquiſque hortus roſarum foliis tegitur,
" Unuſquiſque collis tulipis & hyacinthis plenus eſt.
" In hortulo luſcinia modulatè queritur,
" Roſa ob queſtum ejus expergiſcitur.
" Nocte tenebroſâ ſubridet luſcinia,
" Roſa vento & pluvia arctè ligatur.
" Equidem à nubibus venientes aſpicio ventos & flatûs,
" Neſcio quam ob cauſam luſcinia triſtis ſit.
" Ridet enimverò luſcinia ex horti receſſu,
" Cùm roſæ inſidet, os aperit.
" Quis ſcit quid luſcinia loquatur,
" Quid ſub roſâ illâ odoratu inveſtiget?
" Attende matutino tempore, ut exaudias
" A luſciniâ orationem Perſicam.
" Ob mortem Isfendiari gemit (dicens),
" *A me princeps ille eripitur!*
" Jam verò luſciniæ narrationem audio
" Quæ à veteribus recitari ſolebat."

Nec eſt ſanè difficile conjecturâ conſequi, unde commentitius hicce floris ac luſciniæ amor originem habuerit; narrant enim mercatores, luſcinias in *Aſiâ* roſarum odoratu incredibiliter delectari, & perſæpè inter eas uſque adeò volitare, donec odoris dulcedine, quæ in illis regionibus eſt acerrima, quaſi ebriæ factæ, pennas remittant ac decidant†: illud etiam addendum eſt, eâdem anni tempeſtate cùm roſas florere, tùm aves etiam ſolitas eſſe inter arbuſta modulari.

† Vide Hyd. de Relig. Vet. Perſ.

Huic

Huic capiti Oden *Hafezianam* haud alienum erit ſubjungere, quæ varias omnium propè formarum *imagines* complecti videatur:

كنونكه در چمن آمد كل از عدم بوجود
بنفشه در قدم او نهاد سر بسجود

" Nunc cùm in hortum venit roſa à nihilo in vitam,
" Viola ſuper pedem ejus ponit caput, adorandi cauſâ."

Voces Arabicæ عدم & وجود inter ſe contrariæ ſunt, & ſæpè ſibi invicem opponuntur. Innuit autem poeta roſam, ſuo judicio, violæ præſtare, &, tanquam reginam floſculum illum pedibus ſubmittere. Bella eſt florum inter ſe nexorum deſcriptio: eſt præterea ficta perſonæ inductio, eaque perelegans. Similiter de roſâ & narciſſo poeta venuſtus Ebn Tamim,

من فضل النرجس وهو الذي
يرضي بحكم الورد ان يرأس
اما تري الورد غدا جالسًا
اذ قام في خدمته النرجس

" Ex narciſſi excellentiis hæc eſt, quod roſæ imperio, cùm dominatur, cedit:
Nonne vides roſam ſedentem, ad cujus ſervitium ſurgit narciſſus?"

بنوش جام صبوحي بنالهٔ دف وچنك
ببوس غبغب ساقي بنالهٔ دف وعود

" Bibe cyathum vini matutini ad modulos cymbali & lyræ,
Oſculare cervices puellarum ad modulos cymbali & fidium."

بباغ تازه كن آيين دين زردشتي
كنونكه لاله برافروخت زآتش نمرود

" In horto recentem fac ritum religionis *Zoroaſtris*,
Nunc cùm tulipa ardet igne *Nimrodi*."

De

De religione *Zerduſhti*, & igne *Nimrodi*, vide Hydii *de Perſarum religione* librum : deſcribit poeta igneum florum ſplendorem.

ز دست ساقيَ سيمين عذار عيسي دم
شراب نوش ورها کن حديث عاد وثمود

" A manu pocillatoris genam argenteam, & *Meſſiæ* halitum habentis,
Vinum bibe, & miſſam fac hiſtoriam *Adi* & *Themudi*."

Meſſiæ halitus innuit mollem ſpiritum ac jucundum, qui mortuos in vitam poſſit revocare. *Ad* & *Themud* nomina ſunt tribuum antiquarum in *Arabiâ* degentium, quas monitis Vatis *Saleh* obtemperare recuſantes, periiſſe dicit auctor *Alcorani*.

Huc reſpicit Atthar in *Pendnameh*,

انکه فرمان داد تهرش بادرا
تا سزاي داد قوم عادرا

" Qui mandatum potentiæ ſuæ dedit vento,
Ut ſupplicium meritum populo *Adi* daret."

جهان چو خلد برين شد بدور سوسن وکل
ولي چسود کـه دروي نـه ميکنست خلود

" Orbis terrarum tanquam cœleſtis paradiſus fit liliorum ac roſarum tempore :
Sed quid juvat, cùm in eo nequit eſſe æternitas ?"

Pulchram vides annominationem inter خلد *paradiſum*, & خلود *æternitatem*.

چو کل سوار شود بر هوا سليمان وار
سحرکه مرغ درآيد بنغمهٔ داوود

" Cùm roſa equitat in aëre tanquam *Salomo*,
Manè avis venit cum concentu *Davidis*."

Fingunt Aſiatici fuiſſe *Salomoni* tapeta mirificum, quo vectus in aëre iter faceret.

faceret. Multa autem de carminibus ac lyrâ *Davidis* loquuntur: velut poeta in præfatione ad libri *Humaiun Nâmeh*,

صریر کلک تو در حلّ مشکلات امور
چنانکه نغمت داوود در آداي زبور

" Sonus calami tui cum negotia difficilia expedias,
" Similis eſt modulis Davidis, cùm *Pſalmos* cancret."

بدور کل منشین بي شراب وشاهد وچنک
که همچو دور بقا هفتهٔ بودمعدود

" Tempore roſarum noli ſedere ſine vino, & amicâ, & citharâ,
" Nam tanquam tempus durationis ſeptimanæ, numeratur."

بخواه جام لبالب بیاد آصف عهد
وزیر ملک سلیمان عماد الدین محمود

" Pete cyathum ad oram plenum in memoriam *Aſafi* hujus ætatis,
" *Viziri* regis *Soliman*, *Emadeddin Mahmûd*."

Aſaf Salomonis fuit, ſi Aſiaticis fides ſit habenda, *miniſter*, idemque cujus nomen Pſalmo uni atque alteri præfigitur. *Emadeddin* vir erat quidam ſummæ dignitatis, quem laudare vult poeta.

زعیش کام ابد چو بدور او اي دل
که باد تا بابد ظل عالیش ممدود

" Hilaritatis deſiderium ſit perpetuum, velut in ejus ætate, O cor meum!
" Sit enim perpetuò umbra excelſa ejus extenſa."

بیار باده که حافظ مدامش استظهار
بفضل رحمت حق است غافر معبود

" Affer vinum: nam Hafez illud ſemper petit à præſtantiâ & miſericordiâ
" Domini benevoli, adorati."

Quinque his *imaginum poeticarum* fontibus conſtitutis, ad *figuras* dictionis, tanquam ad amœnos & luxuriantes rivulos, libet accedere.

CAPUT

CAPUT VI.

De Figuris Dictionis, ac primùm

الاستعارة

SIVE

De Tranſlatione.

FIGURAS Aſiaticæ dictionis tractaturus, miſſas faciam Rhetorum definitiones & diſtinctiones, quæ ſubtilitatis & acuminis habent plurimum, utilitatis verò parum: quis enim non illicò videt, † *Figuram eſſe vocis mutationem à primâ ſignificatione detortam & primum neceſſitatis cauſâ uſurpatam, deinde venuſtatis?* aut quis ignorare poteſt ‡ *Tranſlationem eſſe, cùm verbum in quandam rem transfertur ex aliâ re, quod propter ſimilitudinem rectè videtur poſſe transferri?* Ac primùm de tranſlatione loquar, quâ præcipuè utuntur poetæ Aſiatici ornatûs cauſâ & ſuavitatis.

Tranſlatio autem duplex eſt; alteram *Græci* vocant Μεταφοράν, *Arabes* استعارة quaſi, *Mutuationem*; alteram, rhetores Μετωνυμίαν, *Aſiatici* كنية appellant; quam ex *Latinis* alii *Verborum Immutationem* nominant, alii cum *Ariſtotele* tranſlationi ſubjungunt. Figuræ hujus pulcherrimus uſus eſt, quo rei cujuſdam adjuncta vel *Filii*, vel *Fratres*, & *Sorores*, vel *Patres*, vel denique *Matres* nominantur. Dictu difficile eſt quantum

† Figuram ſic definit Tiberius Rhetor,

Ἔστι τοίνυν σχῆμα, τὸ μὴ κατὰ φύσιν τὸν νοῦν ἐκφέρειν, μήδε ἐπ' εὐθείας, ἀλλ' ἐκτρέπειν καὶ ἐξαλλάττειν τὴν διάνοιαν, κόσμου τινὸς τῇ πλάσει ἢ χρείας ἕνεκα.

‡ Ad Herenn. lib. iv.

ſplendoris

ſplendoris & jucunditatis linguæ *Arabicæ* hæc figura afferat: cujus rei exempla quædam ſeligam.

Mohammedes vinum appellabat ام الخبأيث ſeu, *Matrem peccatorum*; cui ſententiæ *Hafez*, *Anacreon* ille *Perſarum*, minimè aſcribit ſuam; dicit autem

آن تلخوش كه صوفي ام الخبأيثش خواند
اشهي لنا واحلي من قبلة العذارا *

" Acre illud (vinum) quod vir religioſus *matrem peccatorum* vocitat,
" Optabilius nobis ac dulcius videtur, quam virginis ſuavium."

Pulcherrimè *Abu'lola* columbas vocat *Filias triſtitiæ*;

الا نبهتني فتيات بث

" Heu, *mœroris filiæ* me inſomnem reddunt."

Nec minori elegantiâ, vinum *uvarum filius* appellatur, & aqua *Nubium filia*; ut poeta in libro *Hiliato'lcomeit*, puellam triſtiorem alloquens,

اليوم يوم سرور لا شرور به
فزوج ابن السحاب بابنة العنب
ما انصف الكاس من ايدي القطوب لها
وثغرها باسم عن لؤلؤ الحبب

" Hic dies, lætitiæ dies eſt; nulla eſt in eo calamitas;
" Ducit autem *filius nubium filiam uvarum*;
" Non decet cyathus à manu (puellæ) triſtem vultum habentis,
" Et cujus dentes renident ſplendidiùs quàm baccæ margaritarum."

In hoc genere venuſtæ ſunt illæ figuræ, بنت الشفة, بنت المنية, بنت الجبل, بنت العين, *montis*, *labiorum*, *mortis*, *oculi*, *filiæ*; quibus ſignificantur *Echo*, *Verba*, *Febris*, *Lachryma*; aliæque innumerabiles. Meliùs tamen hoc genus *fictis perſonarum inductionibus* nonnulli ſubjungunt.

Nec

Nec verò exiſtimandum eſt *ſolos Aſiaticos* hac figurâ uti; nam in Græcâ etiam linguâ miram habet venuſtatem.

Ita † *Chæremon* in *Iö* flores ἔαρος τέκνα jucundiſſimè vocat, cùm dicit,

Ἀνθηρᾷ τέκνα ἔαρος πέριξ ϛρώσαντες.

Et in *Centauro* λειμῶνος τέκνα.

Ab eodem in *Baccho* hedera vocatur,

Χορῶν ἐραϛὴς κιανὸς, ἐνιαυτῇ δὲ παῖς.

Et pari elegantiâ ſuaviſſimus idem poeta in *Ulyſſe* roſas appellat,

Τιθήνημ' ἔαρος ἐκπρεπέϛατον.

Sic etiam *Alcman* Rorem ſatis pulchrè "*Aeris & Lunæ filiam*" vocat,

‡ Οἷα, inquit Διὸς θυγάτηρ τρέφει κὴ Σελάνας.

Ita § *Pindarus*, Imbres nominat Παῖδας νεφέλης.

Et Diem, *Solis filium*,

‖ Ὁπότε παῖδ' ἁλίᾳ
Ἀτειρεῖ σὺν ἀγαθῷ
Τελευτάσομεν.

Et *Vinum*, filium Vitis,

¶ Ἐϛιφνάτω τις μεν γλυκύν
Κώμᾳ προφάταν·
Ἀργυρέαισι δὲ νωμά-
τῳ φιάλαισιν βιατὰν
Ἀμπέλᾳ παῖδα.

Autumnum denique appellat *Vitis matrem*,

†† Οὔπω γένυς φαῖνεν τέρειναν
Ματέρ' οἰνάνθας Ὀπώραν.

† Vide *Athen.* lib. xiii. ‡ Ap. Plutarch. Sympoſ. III. § Olymp. XI.
‖ Olymp. II. ¶ Nem. XIX. 123. †† Nem. 5.

Nec

Nec minus eleganter poeta à *Suidâ* citatus vocat † lagænam,

——κασιγνητὴν νεκταρέης κύλικος.

Sed ad tranſlationes Aſiaticas veniamus; quarum exempla hoc loco parciùs proferam: unum tamen atque alterum ſeligam exemplum; quorum primum ſit vox نـدي quæ *Rorem* notat, & per dulciſſimam tranſlationem pro *Liberalitate* ſumitur. Sic ندى *rore maduit*, & *liberalis fuit.* ند *roſcidus* & *munificus*; & انـدى *liberalior.* Eodem ferè modo vocibus سيل *torrens*, مـطـر *pluvia*, *Arabes* utuntur; & *Perſæ*, voce باران. Sic *Arabicè* جاد *copiosè cecidit pluvia*, & poſteà *liberalis fuit:* hinc جود *liberalitas.* Notum eſt *Hebræos* hac imagine perſæpè uſos fuiſſe: ita comparatur apud ‡ *Iſaiam* divini Numinis infinita beneficentia & largitio *pluviæ terram irriganti*,

כי כאשר ירד הגשם והשלג
מן השמים ושמה לא ישוב :
כי ים הרוה את הארץ
והולידה והצמיחה :
ונתן זרע לזורע ולחם לאכל
כן יהיה דברי אשר יצא מפי :

" Nam ſicut imber & ros deſcendit
De cœlo, neque illuc adeò redit
Donec terram rigaverit,
Fœcundamque reddiderit, & germinare fecerit;

† Vide *Suid.* in voce λάγυνος. Hoc epigramma (Σκολιὸν enim non eſt, ut putavit *Tollius*) in ſex verſûs debet diſtingui.

Κύπριδι κεῖσο, λάγυνε μεθυσφαλὲς αὐτίκα θῦρσε,
Κεῖσο, κασιγνήτη νεκταρέης κύλικος,
Βάκχει', ὑγρόφθογγε, συνέστιε δαιτὸς ἐΐσης,
Στειναυχὲς, ψόφῳ συμποτικῆς θύγατερ.
Θνητοῖς αὐτοδίδακτε φιλοινίοις, μίστι φιλόστονε
Ἡδίστη, δείπνων ὅπλον ἑτοιμότατον.

‡ LV. 10, 11.

Ut ſemen det ſerenti, & edenti panem,
Talia erunt verba ex ore meo prodeuntia."

Huc ſpectat verſus in † carmine admirabili poetæ *Abi'l Kaſſem*,

اقول لركب يهبوا مسقط الندي
* وقد جاوز الركبان من دونك السقطا

" Dixi equitum turmæ, attendite roris caſum,
At præterit equites citra te, caſus ille."

Et *Ebn Arabſhâh*,

امطر ايادي يمينه بالنوال فغاض الخير من صوب الشمال

" Pluere fecit à dextrâ ſuâ dona, & effudit beneficentiam, tanquam imbrem à vento ſeptentrionali incitatum."

Ad hoc etiam pertinet ſcriptoris cujuſdam *Turcici* præceptum,

منبع كفّ يمينندن جريان ايدن قطر اته سيالي درهم ودينار
صداسي رسيدهٔ سامعي دست يساري اولميه

" Auri atque argenti guttarum de fonte dextræ defluentium ſonitus, ad aures ſiniſtræ ne perveniat."

كي اشجار جويبار معدلت انك باران جود واحسانيلي طراوت
بولمشدي وازهار كلزار نظام مملكت اقطار امطار رافت
وعاطفتي ايله سيران اولمشدي

" Ut arbores, quæ ripas juſtitiæ ejus inumbrant, imbribus largitionis & liberalitatis rigatæ vireſcant; & flores roſeti imperii ejus guttis pluviæ benevolentiæ & facilitatis madeant."

Sic etiam Hafez,

ميجست از سحاب ازل رحمتي ولي جز ديده اش معايني
چيزي نداد نم

† *Ebn Khalicán.*

" A nu-

" A nubibus æternitatis miſericordiam petiit, ſed præter oculum ſuum lachrymis ſcatentem, nemo illi *rorem* dedit."

Hic nequeo omittere ſimilitudinem pulcherrimam in libro *Hamaſa*,

فتي عيش في معروفه بعد موته
كما كان بعد السيل مجراه مرتعا *

" Juvenis, qui poſt mortem ob liberalitatem ſuam vivit,
Sicut pratum poſt imbris effuſionem vireſcit."

Nec minorem habet elegantiam vox ذكر quæ inter alia *famam* ac *bonam exiſtimationem* notat. Eſt autem dulciſſima tranſlatio; nam hujus vocis † antiqua ſignificatio fuit *Odor ſuavis*; ſic vetus poeta,

ريح الكلاء وذكره

Odor & ſuavis aura victoriæ.

Et Hoſeas pulcherrimè ‡,

אהיה כטל לישראל יפרח
כשושנה ויך שרשיו כלבנון :
ילכו יונקותיו ויהי כזית
הודו וריח לו כלבנון :
ישבו ישבי בצלו יחיו דגן
ויפרח כגפן זכרו כייז לבנון :

" Ero tanquam ros *Iſraeli*; effulget
" Velut lilium, & extendet radices ſuos ſicut Libanus;
" Explicabit ramulos ſuos, & erit inſtar oleæ
" Pulchritudo ejus; & odor illi tanquam *Libano*.
" Qui ſub umbrâ ejus habitant, tanquam frumentum reviviſcent,
" Succreſcent ſicut vitis; odor ejus, tanquam vinum Libani."

Sic etiam eruditiſſimus auctor libri Sucardán,

ما احلي بالافواه ذكرك

' Quam jucundus in (hominum) oribus, *odor* tuus."

† Vid. Schultens in Hamaſa, p.

‡ XIV. 6—8.

Adde

Adde ſententiam pervagatam,

اسعد الملوك من بقي بالعدل ذكره

" Regum feliciſſimus is eſt, cujus odor (fama) ob juſtitiam perpetuò maneat."

Huc ſpectant illa in † *Salomonis* carmine,

שמן תורק שמך

" Unguentum effuſum, nomen tuum."

Et verſùs elegantiſſimi poetæ Perſici Jâmi in libro Yuſef ve Zulikha,

كشادي نافهٔ طبع مرا ناف
معطر كن زمشكم قاف تا قاف *
زشعرم خامه را شكر زبان كن
زعطرم نامه را عنبرفشان كن *

" Aperis mihi ciſtam odoriferam naturæ,
" Moſcho meo fragrantem redde montis Kâf extremitates (à Káf ad Káf),
" Carminibus meis calamum fac dulciloquum,
" Odore meo (famâ meâ) librum fac ambarum ſpargere."

& illa,

هنر چو مشك بود مشك اكر نهان دارند
زفيض رايحهٔ او مشام اثرست *

" Celata Virtus moſcho ſimilis eſt: tametſi enim occultus ſit moſchus, tamen odor qui ex eo afflatur, eſt jucundiſſimus."

& *Ebn Arabſhâh* de precatione uſitatâ صلي الله عليه وسلم loquens, ait,

صلوة تذكي المسك الاذفر في صدور الكتب

" Hæc ſalutatio gratiſſimum ſpirat moſchi odorem in librorum exordiis."

† I. 3.

& illa

& illa elegantiſſima †,

כשמן הטוב על הראש
ירד על הזקן זקן אהרן
שיורד על פי הברכה

quem locum bellè, ut multa, expreſſit auctor libri de Sacrâ Poeſi ‡,

" Non *aura nardi ſuavior* occupat
" Senſus, quæ Aronis vertice de ſacro
" Per ora, per barbam, per ipſas
" Lenta fluens it *odora* veſtes."

Omnes ferè gentes hac tranſlatione uti videntur : *Sinenſes* ſignum quoddam habent, quod *Hiang* vocant, & quo ſignificatur primò *Odor*, deinde, *Fama*, *Virtus* §.

Vocem سقي *irrigavit*, *potum præbuit*, in permultas res jucundiſſimè transferunt Arabes ; ſic ſcriptor clariſſimus,

واذا بساقي الموت فاجاءهم بكاسات الثبور
فسقي رياض حياتهم قدحًا اعاد الكل بور

" Ecce autem, mortis pocillator acceſſit ad eos cum exitii *cyatho* ;
" Et *irrigavit* vitarum eorum hortulos poculo, quod omnes ad nihilum redegit."

Exempla tranſlationum à *rigando* & *hauriendo*, ſunt in omnium gen-

† Pſal. cxxxiii. 2.

‡ Præl. xxv.

§ *Galli* aiunt, La mémoire de celui qui agit ſi noblement eſt *en bonne odeur* auprès des gens d'eſprit. *Germanicè* quoque *geruch* eſt *odor*, & *gerücht*, vox haud admodum diſſimilis, quaſi *ruhm*, *fama* : ſic auctor libri elegantis *de Abeli Morte*, " Blühe empor, wie die junge blum' im frühling empor " blühet ; dein leben ſey *ein ſüſſer geruch* vor dem Herren." Et alibi, " Wie ein lieblicher frühlings " ſtrauſs empor blüheten und vereint *liebliche gerüche* der tugend zerſtreiten." Nos quoque interdum eâdem figurâ utimur : ſic *Clarendonius*, " By her interceſſion with the King, ſhe would lay a moſt " ſeaſonable and popular obligation upon the whole nation, and leave behind her *a pleaſant odour* of " her grace and favour to the people."

tium

tium ſermonibus ferè innumera; ſufficiet hìc duos verſiculos citare à libello de *Rodanthes & Doſiclis* amoribus, quos legenti mihi primùm valdè arriſiſſe memini:

Κρατῆρα μακρον ἡδονῆς κὴ δακρύων
Κιρνῶντες ἐξέπινον ἄχρις εἰς μέθην.

Unum ſolummodò addam exemplum, quod tamen auribus Europæis durius eſſe videbitur. Vox انف *naſum* ſignificat: transfertur autem ad omnium rerum *partem eminentiorem.* Sic انف جبل *naſus montis*, promontorium; انف البرد *naſus frigoris*, frigus intenſum; انف كاس *poculum illibatum*; انف روضة *hortus novus & intactus*, quem κῆπον ἀκηρατον vocat *Ibycus*; انف القوم *naſus populi.* Sic عرنين *ſuperior naſi pars*, & عرانين *populi principes.* Ut Hoſein El Aſadi de morte liberaliſſimi herois loquens,

واصبح عرنين المكارم اجدعا

" Naſus nobilitatis præciditur."

Eâdem tranſlatione utuntur *Sinenſes*, vox enim *Pie*, cùm *naſum* ſignificat, tum etiam *familiæ principem.* Eodem ſenſu uſurpant Hebræi vocem חרטם, quæ *Arabica* eſt, خرطم *naſi pars altior*, item, *princeps populi.* Itaque illa †,

ויקרא את כל חרטמי מצרים

vertenda ſunt, *Vocavit autem omnes primarios Ægypti viros*, non *præſtigiatores*, ut vulgò redduntur.

Cùm plures continuantur tranſlationes, omninò permutatur oratio; hanc igitur figuram rectè poſſumus *Permutationem* appellare; cujuſmodi eſt illa *Hafeziana*,

چو آفتاب مي از مشرق پياله برآيد
زباغ عارض ساقى هزار لاله بر آيد

† Gen. xli. 8.

" Cùm

" Cùm *Sol* vini ex *Oriente* poculi prodeat,
" In *horto* genæ pocillatoris mille tulipæ florent."

Sed huic figuræ immorari nihil neceſſe eſt, quippe cujus exempla in *Aſiaticorum* libris omnibus ſint frequentiſſima; & ſanè *permutatio* hæcce, ſeu Ἀλληγορία, genus illud dicendi, quod *Aſiaticum* vocant, videtur ab Europæorum dictione potiſſimùm diſtinguere.

CAPUT VII.

التشبيه

SIVE

De Comparatione.

INFINITAM poetis præbet *ſimilitudinum* ſylvam univerſum hoc naturæ templum. Ponant ante oculos cœlum, terras, maria; aſpiciant in cœlo, ſolem, lunam, ſtellas; in terrâ, arbores, flores, herbas, ſegetes, animalia: in aquis, natantes belluas, conchas, piſces; videant in aëre pendentes nubes, videant ætheris placidam ſerenitatem, & immenſa protinùs exſurget ſimilium rerum varietas & copia. Sed hæc ſunt omnibus gentibus communia; at multæ ſunt naturales imagines, *Aſiaticis* magis quàm reliquis familiares, velut orientis auroræ, & ſtellarum, quarum curſûs in tentoriis degentes Arabes commodiſſimè obſervare poſſunt; aliæ denique *Aſiaticorum* propriæ, ut herbarum, arborum, animalium, aliarumque rerum, quas in Europâ haud cognoſcimus. Non eſt igitur mirum, poetarum Aſiaticorum ſimilitudines noſtris auribus nonnunquam duriores, nonnunquam etiam ſubinſulſas videri. Ridemus ſi poeta Perſicus gracilem puellam cum buxo comparat (quâ tamen comparatione ſæpiſſimè

utuntur

utuntur Asiatici), propterea quòd in Europâ buxus humi serpit, & abjectissimus esset frutex, nisi splendidâ viriditate commendaretur; in Asiâ verò in pulcherrimam arborem succrescit, & ramulis ornatur gracillimis. Præterea observandum est, ex duabus illis facultatibus *comparandi*, scilicet, & *distinguendi*, primam esse maximè inculti, & luxuriantis animi, fervidi, exsultantis, poetici; alteram politi, subtilis, teretis, accurati; hanc ad judicium, illam ad ingenium & affectûs pertinere.

Hinc translationibus & similitudinibus abundantior est *Asiaticorum* quam *Europæorum* poesis. Hi enim (*Homerum* & Græcos excipio) rarò comparationem admittunt, nisi usquequaque conveniat; illi similitudinem, quæ occurrit, avidè captant, parùm solliciti si quid in eâ sit discrepantiæ vitium. Sed nihil ferè attinet, unde originem ducat Asiaticarum comparationum venustas & abundantia, dummodò statuatur omnem poesin, præcipuam ex iis suavitatem ac pulchritudinem recipere; ac longè venustiores esse eas, quæ à naturalibus rebus ducantur.

Antequam de comparationibus Asiaticis seperatim loquar, necesse habeo de *comparatione in genere* breviter differere. Hujus itaque figuræ triplicem usum statuerunt rhetores: nam idcircò sumuntur comparationes vel ut ornent, vel ut illustrent, vel ut amplificent sententiam. Ideoque eæ quæ ornatûs causâ usurpantur, dulces sint oportet, jucundæ, politæ. Venustæ autem similitudines depromuntur præcipuè ex iis rebus, quæ naturâ sunt hilares ac splendidæ; cujusmodi sunt horti, flores, gemmæ, prata, pulchra animalia, & reliqua, quæ nitorem habent ac formosam speciem. Quæ illustrandi gratiâ adhibentur, propriæ esse debent, & claræ: quæ tandem amplificationis ergo sumuntur, omninò necesse est altiùs atque magnificentiùs insurgant, ne rei comparatæ minùs amplâ comparatione minuatur dignitas. Minimè tamen necessarium puto comparationes ex omni parte congruere: etenim si prima vel præcipua pars sit similis, cæteræ delectationis ac varietatis causâ appositæ redundare possunt.

Sic

Sic *Apollonius* ille *Rhodius* mulieres Lemnias cum apibus comparat, Argonautas cum floribus, urbem cum alveari,

"Ως δ' ὅτε λείρια καλὰ περιβρομέεσι μέλισσαι
Πέτρης ἐκχύμεναι σιμβλήϊδος———

ſed verborum ambitus non ſatis eſt rotundus ac numeroſus; idque aures ipſæ indicant. Ideoque addit,

———ἀμφὶ δὲ λειμὼν
Ἐρσήεις γάνυται, ταὶ δὲ γλυκὺν ἄλλοτέ τ' ἄλλον
Καρπὸν ἀμέργουσιν πεποτημέναι———

Ubi rectè obſervat doctiſſimus Scholiaſtes, vocem γάνυται cum κινυρόμεναι, quæ mox ſubſequitur, minimè conſentire: tamen poſt vocem σιμβλήϊδος finita eſt comparatio, reliqua adduntur ut delectationem pleniorem auribus afferant. Hoc ſemel monuiſſe ſufficiet. Hæc autem obſervatio in omnibus ſimilitudinibus locum habet.

Interdum tamen ex ipſâ cohærentiâ & proprietate magnam capiunt venuſtatem, ut in notâ illâ comparatione,

† Ἠελίῳ ὡς τίς τε δόμοις ἐνιπάλλεται αἴγλη
Ὕδατος ἐξανιοῦσα, τὸ δὲ νέον ἠὲ λέβητι
Ἥ πῦρ ἐν γαυλῷ κέχυται· ἡ δ' ἔνθα κἀ ἔνθα
Ὠκείῃ ῥοφάλιγγι τινάσσεται αἴσσουσα
Ὣς δὲ κἀ ἐν σήθεσσι κέαρ ἐλελίζετο κούρης.

Et nunquam ſanè adduci potui (ne auctoritate quidem Viri undequaque docti ‡) ut crederem § Virgilium hanc ſimilitudinem vel elegantius vel politius, vel ad rem accommodatius reddidiſſe ‖. Certè in aliis locis permultis,

† Argonaut. 3. 755. ‡ De Sacrâ Poeſi, Prælect. xii. § Æneid. viii. 18.

‖ Utrumque meâ ſententiâ ſuperavit *Camoenſius*.
Vid. Luſiadas. viii. 87.

Qual o reflexo lume do polido
Eſpelho d' aço o de criſtal fermoſo,
Che do rayo ſolar ſendo ferido
Vay ferir noutra parte luminoſo:

multis, quæ ex Apollonio ſumſit Virgilius, nullus profectò video, cur elegantiæ ac pulchritudinis palmam ab auctore ſuo ſibi vindicet. Multum ſanè illi debet: nam ut nihil dicam de Medeæ ſuaviſſimo Ἐπεισοδίῳ, nihil de Amyci & Pollucis pugnà, nihil de Harpyiis, nihil de ſimilitudinibus & deſcriptionibus, aliiſque minutioribus elegantiis † quas è Rhodio poetâ hauſit; illam mehercule ſuavitatem numerorum, & rotundam illam verſuum concinnitatem, in qua regnat Virgilius, ab Apollonio didicit. Ac mirum videtur Longinum, Quintilianum, atque alios adeò temerè

O ſendo da oziosa maõ movido
Pela caſa do moço curioſo,
Anda pelas paredes e telhado,
Tremulo aqui e alli deſſoſſegado.

† Qualis eſt pulchra illa tranſitio:

At non Dardaniæ medicari cuſpidis ictum
Evaluit———

Apollonius,

——μαντοσύνησι κεκασμένον. Ἀλλὰ μὲν ὅτι
Μαντοσύνας ἐσάωσαν. Et
——ἀδευκέα δ' ὃ φύγεν αἶσαν
Μαντοσύναις. Οὐ γάρ τις ἀποτροπίη θανάτοιο.

Et illa perſonarum mutatio, quam ſumſit etiam *Miltonus*,

——ut duros mille labores
Pertulerit: *tu* nubigenas, *invicte*, &c.

Apollonius,

——μεγάλη ὑπὸ Φοίβου ἀύτει ——
Λητοΐδη, τὸ νὺ δὲ κατ' ἠραυῆ ἴκεο ——

Multæ ſunt profectò in Apollonii poemate minutiæ, quæ ſunt diligenter obſervandæ: qualis eſt vocum nonnullarum uſus quæ videntur eſſe poetarum, qui ſub Ptolemæo floruerunt, propriæ; & quæ loca quædam obſcuriora Theocriti, Callimachi, Lycophronis & reliquorum illuſtrant. Velut νίτας pro Nepote, vox fortaſſe Æolica. Sic Apollonius,

——μετόπισθε θεοῖς νεπόδεσσιν ἔτοιμα.

& Callimachus,

——ὲ γὰρ ἐργάτιν τρέφω
Τὴν Μῆσαν, ὡς ὁ Κεῖος, Ὑψίχυο νίτας.

& Theocritus Idyll. XVII. 25.

Ἀθάνατοι δὲ καλεῦνται ἐοὶ νεπόδες γεγαῶτες.
Immortales autem vocantur, ejus cum ſint nepotes.

Notum eſt enim non eſſe in illo loco legendum, θεοὶ νίποδες, quod reddiderunt nonnulli, *Dii ſine pedibus*.

eſſe

eſſe Ariſtarchum ſecutos, ut admirabilem hunc ſcriptorem in mediocrium poetarum chorum detrudant. Mediocriſne ſunt poetæ hi verſûs numeroſi & modulati?

Ὡς δ' ὅτ' ἐρημαῖοι πεπληότες ἔκτοθι πέτρης
Χηραμὸν ἀπήνες λιγέως κλάζεσι νεοσσοὶ,
Ἠ ὅτε καλὰ νάοντες ἐπ' ὀφρύσι Πακτωλοῖο
Κύκνοι κινήσωσιν ἓὸν μέλος, ἀμφὶ δὲ λειμῶν
Ἐρσήεις βρέμεται, ποταμοῖό τε καλὰ ῥέεθρα,
Ὡς αἱ ἐπὶ ξανθὰς θέμεναι κονίησιν ἐθείρας
Παννύχιαι ἐλέεινὸν ἰήλεμον ὠδύροντο.

aut illa deſcriptio,

——ἄνθεα δέ σφι
Νύμφαι ἀμεργόμεναι λευκοῖς ἔνι ποικίλα κόλποις
Ἐσφόρεον. πάσας δὲ πυρὸς ὣς ἄμφεπεν αἴγλη,
Τοῖον ἀπὸ χρυσέων θυσάνων ἀμαρύσσετο φεγγός,
Δαῖε δ' ἐν ὀφθαλμοῖς γλυκερὸν πόθον——

Quàm brevitèr & vividè Telamonis iram pingit!

——τὼ δὲ οἱ ὄσσε
Ὀξυγλίγες μαλεροῖο πυρὸς ὡς ἰνδάλλοντο.

Quantâ elegantiâ Homeri comparationem,

Οἵη δ' Ἄρτεμις εἶσι κατ' ἄρεος ἰοχέαιρα.

amplificat;

Οἵη δὲ λιαροῖσιν ἐφ' ὕδασι Παρθενοῖο
Ἠὲ κῦ Ἀμνησοῖο λοεσσαμένη ποταμοῖο
Χρυσείοις Λητωϊς ἐφ' ἅρμασιν ἐξηκυῖα
Ὠκείαις κεμάδεσσι διεξελάσῃσι κολώνας
Τηλόθεν ἀντιόωσα πολυκνίσσε ἑκατόμβης,
Τῇ δ' ἅμα νύμφαι ἕπονται ἀμορβάδες, αἱ μ̓ ἐπ' αὐτῆς
Ἀγρόμεναι πηγῆς Ἀμνησίδος, αἱ δὲ δὴ ἄλλαι
Ἄλσεα κῦ σκοπιὰς πολυπίδακας, ἀμφὶ δὲ θῆρες
Κυζηθμῷ σαίνεσιν ὑπὸ τρομέοντες ἴσαν,
Ὡς αἵγ' ἐσσεύοντο δι' ἄσεσ——

Quod

Quod ſi minutiores illas poeſeos exornationes ſpectemus, nullus eſſe poteſt ad celeritatem exponendam accommodatior verſus, quam

Αὐτὴ δ' ὠκυτέρη ἀμαρύγματος ἠὲ βολάων.

aut ad avem placidè labentem in aëre deſcribendam, quam

Ῥιπὴν εὐκήλοισιν ἐνευδιόων πλερύγεσσι.

Annon hi verſûs fluctuum ſcopulis allidentium quodammodò imitantur ſonum?

Ῥώοντ' ἔνθα κὴ ἔνθα διασταδὸν ἀλλήλῃσιν
Τὴν δὲ παρηορίην κόπλεν ῥόος. ἀμφὶ δὲ κῦμα
Λάβρον ἀειρόμενον πετραῖς ἐπικαλχλάζεσκεν.

Sed hæ venuſtates, quæſitæ ſunt potiùs quàm naturales; & plus diligentiæ oſtendunt quàm ingenii. At multa ſunt in Argonauticis loca, velut Syrtis, Phineæ, Tali, & Jaſonis laborum deſcriptiones, quæ elatiſſimis abundant imaginibus, & ſummâ cumulantur verborum dignitate. Neque illud verum eſt, quod Longinus affirmat, Apollonium nunquam cadere; eſt enim ubi altè cadit, ita tamen ut ſervet quandam in cadendo majeſtatem: ſic draconis occiſi deſcriptio,

——ὅφις ὑφ' Ἡρακλῆϊ δαϊχθείς, &c.

ſublimis eſt illa quidem & magnifica, ſed non ſatis delicata, & à poeſi heroicâ aliena.

Sed ad Arabas & Perſas veniamus. Illi in poeſi amatoriâ ſimilitudinibus ex naturâ deductis admodùm delectantur. Aſſimilant † puellarum cincinnos hyacinthis, genas roſis, oculos, nunc ob colorem, violis, nunc ob amabilem illum languorem, narciſſis, dentes margaritis, papillas malis Punicis, oſcula melli ac vino, labia pyropis, ſtaturam proceris ramulis, faciem ſoli, crines nocti, frontem auroræ, ipſas denique puellas capreolis, & hinnuleis. Has ſimilitudines propè omnes complectitur Arabs incertus in pulchro fabularum libro,

† Vide Noweiri à Reiſkio citatum.

وهي

وهي صبية ذات حسن وجمال وبهآء وكمال وقدّ واعتدال بعيون
سود نواعس قد كحلت بسحر بابل وحواجب كانها قسي ترمي
سهام لحظها القواتل وانف كحدّ السيف وفمّ كانه خاتم سليمان
و خدود كانها شقايق نعمان و شفيقتان عقيقتان واسنان كلؤلؤ
منضود في مرجان وجبين كانه هلال وريق احلا من الشهد
وابرد من الزلال وعنق كانه خيزران وصدر كانه شاذروان
ونهود كانهن رمان وبطن كانه الحرير طية على طية وسرّة
تسقي بدهن البان

" Fuit autem puella gratiâ, pulchritudine, venuſtate, perfectione prædita ;
" egregiam habens & æquam ſtaturam ; oculos verò nigros, ſomni
" plenos, faſcino Babylonio imbutos ; & ſupercilia, tanquam arcûs,
" vibrantes ſagittas aſpectuum letales ; naſum, enſis mucroni ſimilem ;
" os verò, Salomonis ſigillo ; genas tanquam anemonas ; duo autem
" labia erant duo pyropi (vel carneolæ), & dentes tanquam uniones in
" corallio conſerti ; frontem porrò habuit novæ lunæ ſimilem, & labia
" favis dulciora & aquâ purâ magis frigida ; collum inſtar Indicæ
" arundinis, pectus inſtar fontis in altum ſalientis ; mamillas malis
" Punicis conſimiles, ventrem, inſtar Serici plicas habentis ſuper plicas,
" & umbilicum unguento myrobalani irrigatum."

Mirè hæc deſcriptio, ut multæ in Aſiaticorum carminibus, cùm Salomonis poemate convenit. Et profectò hoc diſtichon,

وبطيب نكهته وسلسال جري
في فيه مع شهد بريقة خمره

propè totidem verbis ex Hebræo reddi videtur,

נפת תטפנה שפתותיך
דבש וחלב תחת לשונך
וריח שלמתיך כריח לבנון :

" Favi

" Favi ſtillantes labia tua,
" Mel & lac ſub linguâ tuâ ;
" Odorque veſtium tuarum, tanquam odor Libani."

Sæpe verò poetæ amatorii ex moribus depromunt imagines, velut *Sadi* in libro *Guliſtan* puellæ nigros cincinnos genis candidiſſimis ſuperimpendentes confert pulcherrimè cum pilis ex ebeno fictis, quas clavâ eburneâ pellunt luſores :

رخسار یار در خم کیسوي تابدار
چون کوي عاج در خم چوکان آبنوس

" Gena amicæ inter cincinnos plexos intermicans
" Similis eſt pilæ eburneæ in mediâ clavâ ebeni."

Sæpe ex religioſis opinionibus ; ſic Hafez recentem lanuginem circa labia adoleſcentuli creſcentem comparat cum nymphis illis formoſiſſimis quas in cœlo eſſe dixit *Mohammedes* ;

سبز پوشان خطت بر کرد لب
همچو حوراند کرد سلسبیل

" Recentes lanuginis herbæ, quæ labia tua veſtiunt,
" Similes ſunt *Houriis* circà fontem Salſabil ſedentibus."

In poeſi heroicâ elatiſſimas nonnunquam habent ſimilitudines cùm Arabes, tùm Perſæ. Quàm ſublimis, quàm Homero ſimilis, hæc eſt comparatio !

لهم عدوة كانقضاض الاتي
مدّ به الكدر اللاحب

" Tàm rapidi erant quàm præceps aquarum fluxus
" Quem tenebroſa & violentè irruens nubes ampliorem reddidit."

& illæ,

& illæ,

فبت ليالياً لا نوم فيها
تخب بك المسومة العراب
يهز الجيش حولك جانبيه
كما نغضت جانحيها العقاب

" Multas enim noctes tranſegiſti inſomnis,
" Cum te properanter veherent equi nobiles notis inſigniti:
" Quaſſabat exercitus circum te ambas ſuas alas,
" Velut aquila nigra pennas motitans."

فردناهم بطعن كما تهزّ عن جبة الطوي الدلاء

" Haſtas ultro citroque movimus in vulneribus,
" Ut movetur urna flexilis in puteo aquâ abundanti ſurgens."

Quid poeta velit benè expoſuit *Reiſkius*, " Haſtarum ſtrepitum, quando " demittuntur in corpora, vel è confoſſis corporibus vix revelluntur ac " ne vix quidem, cum obſcuro confert illo murmure & muto fremitu, " quo vel irruens in profundum, vel exuberans ſitula quædam ſurſum " attracta malè cedentem aquam contranitendo perrumpit." Quâ imagine nihil aptius aut ſublimius cogitari poteſt.

In *Ferdufii* poemate admirabili multæ ſunt comparationes verè magnificæ: nam ut illas communes omittam;

هبيرفت رستم چو پيل دژم

" Venit Ruſtem, tanquam torvus elephas,"

&,

چو شير اندر آمد ميان رمه

" Tanquam leo qui in medium irruit armentum,"

quid nobilius aut excelſius eſſe poteſt his imaginibus,

نكه كرد برزو بران ده سوار
چو آشفته شير از بهر شكار

برزد

بزد دست وپوشید درع بزر
میانرا به بستش بزرین کمر
یکي خود رومي بسر بر نهاد
سر ترکش تیررا بر کشاد
ببارہ بر افکند بر کستوان
یکي بارہ مانند کوهي روان
زکیهال نیزہ زالماس تیغ
ببارہ بر آمد چو بارندہ میغ
تو گفتي سپهراست یا روز وتاب
ویا در بهاران یکي رود آب
درختیست گفتي از آهن ببار
کشادہ دو بازو چو شاخ چنار

‘ Aſpexit Barzu decem illos equites,
‘ Tanquam leo furore plenus, prædam petens,
‘ Strenuè ſe geſſit, & tunicam radiantem induit,
‘ Medium corpus illigavit aureo baltheo;
‘ Caſſidem Græcam capiti impoſuit,
‘ Ex pharetrâ ſagittas extraxit;
‘ Nunc ſuper equi ſtratum impendit,
‘ Nunc tanquam mons movens (ſe erexit)
‘ Altâ haſtâ (feriens) & enſe adamantino,
‘ Nunc velut nubes imbrem fundens progreſſus eſt.
‘ Diceres, “ Cœlumne eſt, an dies, & ſplendor,
“ An verno tempore aquarum fluxus?”
‘ Diceres, “ Arbor eſt ferro onuſta;
“ Duo brachia explicat, tanquam ramos platani.”

Sed

Sed nihil magis amant venuſtiores *Arabum* poetæ, quàm flores & fructûs deſcribere, deprompta ſæpiùs imagine ex humanâ pulchritudine; velut *Ebn Rumi*,

رايت البنفسج في روضة
واحداقه للندي شاهرة *
يحاكي بها الزهر زرق العيون
واجفانها بالبكا قاطرة *

" Vidi in hortulo violam,
" Cujus folia rore ſplendebant;
" Similis erat flos illi (puellæ) cœruleos habenti oculos,
" Quorum cilia lacrymas ſtillant."

& alius,

ناولني من اجدّ نرجسة
احسن في ناظري من الورد
كانها بيضها مرصعة
من خدّه والصغار من خدّي

" Da mihi dilectiſſimum narciſſum,
" Pulchriorem, meo aſpectu, roſâ,
" Velut ſi albedo ejus deprompta ſit
" A gena illius (amicæ) pallor autem à mei (amantis) genis."

quam ſimilitudinem in alias res transferunt, ut poeta de vino,

وحمراء قبل المزج صفراء بعده
اتت بين ثوبي نرجس وشقايق
حكت وجنة المعشوق صرفاً فسلطوا
عليها مزاجاً فاكتست ثوب عاشق

" Rubrum ante miſturam, poſt eam flavum,
" Habet duos colores narciſſi ſcilicet & anemones;

" (Seu potiùs) refert genam amicæ meracius, quod ſi temperes
" Cum eâ aquam, induit colorem amantis."

Et *Abu Nowás* de pomo,

وتفاحة من سوسن صيغ نصفها
ومن جلنار نصفها وشقايق
كانّ الهوي قد ضمّ من بعد فرقة
الي خدّ معشوق بها خدّ عاشق

" Pomum, cujus una pars ex lilio formatur,
" Ex flore mali Punici altera, & anemone,
" Velut ſi Amor junxiſſet, poſt diſceſſum,
" Genæ amatæ puellæ genam amatoris."

Pulchra eſt in hoc genere roſæ deſcriptio à poetâ eleganti *Ebni'l Motezz*,

هل تنبت الارض شيأً من ازهارها
اذا تحلت تحلي الوشي من نبطه
احلي واشهر من ورد له ارج
كانما المسك مدرور علي وسطه
كانه لون حبّي حين ملكني
حل السر اويل بعد البعد من سخطه

" An profert terra ullum florem
" (Cum ornatur, & pictam veſtem induit)
" Dulciorem & nitidiorem roſâ, cui odor eſt
" Is, ut videatur moſchus in mediis ejus foliis ſpargi,
" Et quæ refert amicæ meæ colorem, cùm me
" In gremium recipit, ſemotâ iracundiâ ?"

Interdum è gemmis depromunt florum ſimilitudines, velut poeta,

واما ترا شجرات الورد طالعة
فيها بدايع قد ركبن من قصب

وكانهن

وكانهن ياواقيت لطيف بها
زمرد وسطها شذر من الذهب

" Annon vides roſæ frutices ſuccreſcentes,
" A quorum vimine ſurgunt flores eximii,
" Similes pulchris pyropis, in iis autem
" Sunt ſmaragdi, & in mediis floribus particulæ auri?"

Et *Ebno'l Motezz* venuſtè,

سقي الروض سكاب الغمام المنضد
فنبه منه الورد بعد التهجد *
كجمر من الياقوت فوق زبرجد
مركبة فيها قراضة عسجد *

" Irrigat hortum effuſio nubium denſa,
" Roſa autem ex eo à ſomno excitata ſurgit,
" Similis eſt ardenti pyropo ſuper ſmaragdum,
" Cui imponitur auri ramulus."

Similiter Sadi in libro *Buſtân*,

نهد لعل وپيروزه در صلب سنك
كل لعل در شاخ پيروزه رنك

" Poſuit pyropos & ſmaragdos in duro lapide,
" Roſam pyropinam ſuper ſmaragdinum ramum."

Sic alius poeta,

خليلي هبا ينقضي الهمّ عنكما
وقوما الي روض وكاس رحيق *
فقد لاح زهر الياسمين منورا
كاقراط درّ قمعت بعقيق *

" Sodales mei, agite, decedit à vobis mœror,
" Venite ideò ad hortum, & vini cyathum;

" Splendet

" Splendet enim flos jaſmini lucidè
" Tanqum inauris ex margaritâ cui imponitur carneola."

& *Ebn Tamim*,

قد اتينا الرياض حيث تجلت
وتحلت من الندي بجمان
ورأينا خواتم الزهر لما
سقطت من انامل الاغصان

" Venimus in hortos, cùm ornarentur
" Et veſtirentur roris gemmulis,
" Et vidimus ſigilla florum, cùm
" A digitis ramorum caderent."

& *Ebn Rumi*,

بنغسج سر لاني اذا
رايته اشرب ما شيتا
ليس من الزهر ولكنه
زمرد يحمل ياقوتاً

" Gaudium violæ, nam cùm eam
" Viderim, bibi quantum volui;
" Non flos eſt, ſed
" Smaragdus gemmam purpuream ferens."

Interdum verò è cœlo & ſtellis, ut

كان الياسمين الغض لما
ادرت عليه وسط الروض عيني
سماء من الزبرجد قد تبدت
لنا فيها نجوم مي لجين

" Velut ſi jaſminus florens, cùm
" In eum in medio horto oculos meos flectam,
" Cœlum eſſet ſmaragdinum, in quo affulgent
" Nobis ſtellæ argenteæ."

&,

&,

في روضة تهدي لنا
نفس الشمول بها الشمال
في كل نرجسة بها
شمس يحيط بها هلال

" In hortulo, qui ad nos affert
" Odorem vini aquâ gelidâ temperati,
" In unoquoque narciſſo, qui in eo eſt,
" Sol effulget lunâ circumdatus."

& alius,

وعندنا نرجس انيق
تحيا بانفاسه النفوس
كانّ اجفانه بدور
كانّ احداقه شموس

" Habemus narciſſum ſplendidum,
" Qui recreat odore ſuo animas,
" Velut ſi cilia ejus eſſent lunæ,
" Velut ſi oculi ejus eſſent ſoles."

Vel ex aliis rebus naturalibus, ut

اما تراه ومرّ الريح يعطفه
كانه زعفران فوق كافور
اذا بدا في اختلاف من محاسنه
اراك كيف اختلاط النار بالنور

" Annon eum (narciſſum) vides, dum aura tranſiens eum flectit,
" Similem croco ſuper camphoram ?
" Cum effulgeat varietate pulchritudinis,
" Oſtendit tibi, quomodo ignis cùm luce jungatur."

&,

&,

قم يا غلام فهاتها مشمولة
ان الرياض بكل زهر تحتشي
والنرجس الغض الندي كانه
ثغر يعضّ علي بقية مشمش

" Surge, puer, & (vinum) effunde gelidum,
" Nam horti variis floribus ornantur,
" Et recens narciſſus ſimilis eſt
" Candido puellæ denti, cùm malum Armeniacum mordeat."

Addam duas comparationes quæ ſint ob novitatem jucundiſſimæ: unam *Ebni'l Motezz*,

بنفسج جمعت اوراقه فحكت
كحلا تشرب دمعاً يوم تشتيت
كانه فوق طاقات يلوح بها
اوايل النار في اطراف كبريت

" Viola collegit folia ſua, ſimilia
" Collyrio nigro, quod bibit lachrymas die diſceſſûs,
" Velut ſi eſſet ſuper vaſa in quibus fulgent
" Primæ ignis flammulæ in ſulphuris extremis partibus."

alteram *Ebni Tamim*,

ازهر اللوز انت لكل زهر
من الازهار تأتينا امام
لقد حسنت بك الايام حتي
كانك في فمّ الدنيا ابتسام

" O flos amygdali, tu præ cæteris omnibus
" Veniſti ad nos florum princeps,
" Etenim uſque adeò tibi favet fortuna
" Ut referas, in ore terrarum orbis, riſum."

Has

Has comparationes lætiſſimas ex *Ebni Abi Hagelah* delibavi, qui contexuit etiam *de Similitudinibus* librum, quem inſcripſit

التنويه في محاسن التشبيه

Poetarum laudes in ſimilitudinum pulchritudine.

Criticus idem inſignis, & poeta, omnes ferè florum venuſtates in belliſſimo carmine complexus eſt:

اي والربيع النضير
وزهره المستنير
من نرجس واقاح
كاعين وثغور
وياسمين كلون
المتيم المهجور
ومن شقيق كحسناء
قد اقبلت في حرير
وطيب نشر عبير
البنفسج المبطور
والاس شبه عذار
بخدّ ظبي غزير
والورد اقبل في جيش
حسنه المنصور

" Euge! per ſplendidum ver, & flores ejus nitidos,
" Narciſſum & parthenium ſimiles oculis & dentibus,
" Et jaſminum tanquam colorem amatoris ſolitarii,
" Et anemonem ſimilem formoſæ puellæ quæ venit ſerico (veſtita)
" Et odorem ſuavem unguenti, violam pluviâ irrigatam,
" Myrtique florem ſimilem lanugini in genâ hinnuli ſucco pleni,
" Et roſam cum exercitu (ſpinis) venientem, cujus pulchritudo victrix eſt."

CAPUT

CAPUT VIII.

De reliquis Figuris.

RESTAT ut alias poeſeos Aſiaticæ figuras tractem. Sunt autem minutiores quædam exornationes pœnè innumeræ; quas *omnes* pluribus verbis percurrere, non eſt neceſſarium: juvat tamen *inſigniores* quaſdam priùs proferre, quàm de fictâ *Perſonarum inductione* loquar, quæ tranſlationis eſt ſpecies audaciſſima, & omnium gentium, ac præcipuè Aſiaticorum, poeſi incredibilem affert ſuavitatem.

Ac primùm verbi ejuſdem *Iteratio* admodum elegans eſſe videtur; ut in illo poetæ Arabici † verſu,

شددنا شدة الليث عدا والليث غضبان

"Violenti fuimus inimicitiâ, tanquam leo, & leo iratus."

nec eſt in Græco ſermone invenuſta, ut Theocritus‡,

———λῖς ἐσακέσας
Νεβρῶ φθεγξαμένας τὶς ἐν ὤρεσιν, ὠμοφάγος λῖς.

ubi videant harum minutiarum indagatores vocum ليث, לישׁ, & λῖς, cùm ſono tùm ſenſu affinitatem.

Nec minus lepida eſt *Agnominatio*, quam Græci Παρονομασίαν, *Arabes* تجنيس appellant: fit autem, cùm ad res diſſimiles ſimilis vox in eodem verſu accommodatur. Hac figurâ ita delectantur *Aſiatici*, nullam ut occaſionem amittant, quâ eam commodè uſurpent: ſic Hafez,

از سر پیمان برفت با سر پیمانه شد

"Ab amore religionis ad cyathi deſiderium tranſit."

† In libro Hamaſſa. ‡ Theocr. Idyll. xiii.

Nam

Nam *Peiman* religionem, *Peimáne* verò cyathum ſignificat. Et in eodem carmine,

دل بر دلدار رفت جان بر جانانه شد

Dil ber dildári reft, gian bergianáne ſhüd.

" Cor ad cordis raptricem, anima ad amicam diſceſſit."

Idem alibi,

ترک ترکان خطا نبود صواب

Terki Turcani Khatha nebud ſavab.

" Formoſas Tartariæ puellas relinquere, non decet."

&

که بر طرف چمن زارش همیکردد چمان ابرو

Ke ber tarfi chemenzáreſh hemikerded chemán abru.

" Nam in † horti ejus extremitate delicatè movet ſupercilium ejus."

etenim *Chemen* hortus eſt, & *Chemán kerden* delicatè incedere.

Adde huc pulchram illam ſententiam,

ان بلا نبود که از بالا بود

An belá nebud ke ez bála bud.

" Ærumna quæ à ſuperis venit, ærumna non eſt."

& illam Arabicam,

المال مايل والذهب ذاهب

Elmál mâïl waeddheheb dhahib.

" Divitiæ dilabuntur, & aurum fugit."

Nec omittendi ſunt elegantes poetæ *Turcici* verſûs,

آلهي سن بني سينه ايلتمه

صرمايينجه يارك سينه سينه

" O Deus, ne me ad ſepulchrum (ſéne) perducas,

" Donec amicæ gremium (ſéne ſéne) amplexu teneam."

† Pulchram adoleſcentulæ faciem cum horto comparat poeta.

Elegia Arabica in *tertio capite* citata annominationibus unicè conſtat, iiſque lepidiſſimis, ut

مرابع نعم نعم تلك المرابع

" Æſtivæ *Naomæ* manſiones: oh, ſuaves *(nâm)* manſiones!"

&

هل لعلع الرعد الهتون بلعلع

" An ſtrepit (lâlâ) in monte *Lala* nubes tonans & pluvioſa?"

Haud ſum neſcius hanc exornationem à pleriſque contemni tanquam nimis concinnam & puerilem; & profectò in linguis *Europæis* parcè admodum ſumenda eſt: rectè ait auctor rhetoricorum ad Herennium†, " Quæ ſunt ampla & pulchra diù placere poſſunt: quæ lepida & con-
" cinna, citò ſatietate afficiunt aurium ſenſum faſtidioſiſſimum. Quomodo
" igitur, ſi crebrò his generibus utemur, puerili videbimur elocutione de-
" lectari: ita ſi rarò has interſeremus exornationes, & in cauſâ totâ
" variè diſpergemus, commodè luminibus diſtinctis illuſtrabimus ora-
" tionem."

Quæ verò de oratione dicit, ad poemata transferri poſſunt, ita tamen ut hæ feſtivitates ad leviora carminum genera quàm ad elata & heroica, videantur eſſe accommodatiores. Nec eſt tamen negandum quin Annominatio inſignem afferat Sermonibus Aſiaticis pulchritudinem. Itaque eâ etiam ſacros Vates Hebræos delectari invenimus‡.

Nunc verò ad Προσωποποιΐαν, ſeu Perſonæ inductionem, veniamus. Ea eſt quaſi animata Allegoria, quæ tranſlationum eſt continuatio; tranſlatio autem occultam ſimilitudinem ſemper complectitur. Sic " gena tan-
" quam roſa" ſimilitudo eſt, imagine à naturâ depromptâ: " roſa gena-
" rum ejus" eſt tranſlatio: " genarum roſas oculorum pluvia irrigat" eſt Allegoria; & duas complectitur tranſlationes. Similiter, " Roſa

† Lib. iv. ‡ Micha. cap. i. ver. 10, & alibi centies.

" horti

" horti roſæ genarum tuarum dixit, Ambæ formoſæ ſumus; ſed tu per-
" petuò nites, ego celeriter defloreſco," fictæ perſonæ eſt inductio.

Atque in hac audaciſſimâ figurâ mirifica illa & quaſi magica poeſeos vis unicè elucet; & maximè apud poetas Aſiaticos, qui eam frequentiſſimè uſurpant. Apud eos enim omnia vivunt, omnia animantur. Colloquuntur inter ſe flores, aves, arbores: perſonam etiam induunt notiones illæ abſtractæ, pulchritudo, juſtitia, mœror, hilaritas; rident prata, canunt ſylvæ, lætatur cœlum; roſa Zephyro dat mandata luſciniæ perferenda; luſcinia roſæ pulchritudinem deſcribit; & cùm lætiores illas imagines relinquant, gladius magni regis gemmis ornatus lunæ ait ' Tu ' corona mea es; & vergiliis, Vos tanquam veſtem induo.' Omnis denique naturæ immenſitas tanquam theatrum eſt, in quo nihil eſt tam à vitâ ac ſenſu remotum, quin perſonâ indutum in ſcenam prodeat, & voce diſtinctâ loquatur.

Hujus figuræ duo genera ſunt; alterum, cùm fictis perſonis atque inanimis vox & oratio tribuitur; alterum, cùm poeta rem vitâ carentem tanquam animatam alloquitur: nam veræ perſonæ inductio, vel potius in aliam perſonam tranſitus, inter figuras neſcio an rectè numeretur: non eſt certè tranſlationis ſpecies, Sed, ut ut ſit, frequens eſt ejus in poeſi Aſiaticâ uſus; contineo me ab exemplis; unum tantùm proferam. In libri Buſtán initio, *Mohammedis* laudes poeta percenſet, & tandem hos verſus effundit verè magnificos:

شبي برنشست از فلك برگذشت
بتمكين وجاه از ملك برگشست
چنان كرم در تيه قربت براند
كه در سدره جبريل ازو باز بماند
بدو گفت سالار بيت الحرام
كه اي حامل وحي برتر خرام

چو

چو در دوستي مخلصم يافتي
عنانم زصحبت چرا تافتي
بگفتا فراتر مجالم نماند
نماندم كه نيروي بالم نماند
اگر يك سر موي برتر پرم
فروغ تجلي بسوزد پرم
نماند بعصيان كسي در كرو
كه دارد چنين سيدي پيشرو

‘ Qui unâ nocte nobiliter evectus ſuper æthera aſcendit
‘ Illuc, ubi angeli nequeunt pervenire:
‘ Qui in cœleſti hoc itinere tam longè progreſſus eſt,
‘ Ut illic ubi conſiſtere cogitur Gabrielis, non conſtiterit:
‘ Tum dixit illi Gabrieli dominus templi Meccani,
“ O tu qui oracula portas, propiùs accede;
“ Quoniam amicitiam meam perfectam adeptus es,
“ Quare colloquii noſtri frena laxas?”
‘ Reſpondit: “ Non eſt ampliùs ubi veniam locus,
“ Illic conſiſto, ubi plumæ meæ vi careant:
“ Si vel minimè altiùs evolem,
“ Jubar gloriæ tuæ ſplendentis alas meas liquefaciet.”
‘ Nemo peccatis immerſus diù manet
‘ Qui talem Vatem ducem habeat!’

Quæ deſcriptio quàm nobilis eſt, quàm elata!

Sed illuc redeo, unde paullum dilapſa eſt oratio. Primum itaque hujus figuræ genus eſt, cum fictæ perſonæ datur vox & ſenſus; cujus generis exempla quædam inſigniora ſubjiciam. In amatoriis Perſarum carminibus ſæpe inducuntur loquentes luſciniæ & roſæ; ut in illo *Sadii* verſu,

داني

داني چه گفت مرا آن بلبل سحري
تو خود چه ادمي كز عشق بيخبري

" Sciſne, quid mihi dicat luſcinia illa matutina?
" Tu quiſnam homo es, qui amoris ſis ignarus?"

Sic Hafez elegantiſſimè,

مي خواه وگلفشان كن از دهر چه ميجوي
اين گفت سحركه گل بلبل تو چه ميگوي

" Pete vinum, ſparge flores: quid à fortunâ quæris?"

Putamus primo aſpectu hæc à poetâ proferri, ſed ſtatim ſubjungit,

" Hæc manè dixit roſa,"

deinde ad *Luſciniam* orationem flectit,

" Tu autem, luſcinia, quid ais?"

hoc eſt, " an amicæ tuæ aſſentiris?"

Similiter alio loco,

جمشيد وجام جم مطلب جام مي بخواه
كين است قول بلبل دستان سراي جم

" Gemſhidum (regem antiquum) & mirificum ejus poculum noli quærere: poculum vini pete;
" Ea enim vox eſt luſciniæ narratricis in horto regis."

Et alibi,

بلبلي برگ گلي خوش رنگ در منقار داشت
واندران برگ ونوا خوش نالهاي زار داشت
گفتمش در عين وصل اين ناله وفرياد چيست
گفت مارا جلوهٔ معشوق در اين كار داشت

" Luſcinia roſæ ſuaviter coloratæ folium in roſtro habuit,
" Et in illo folio dulces querelas & gemitûs edidit:

" Dixi

" Dixi illi, In ipſo congreſſu quid vult iſta querimonia & lamentatio ?

" Dixit : Nos ad hoc opus amici faſtus redigit."

Ejuſdem generis eſt lepidum hoc † violæ & roſæ colloquium,

بنغشه دوش بكل كفت وخوش بياني داد
كه تاب من بجهان طرهٔ فلاني داد

" Herì ſic roſam allocuta eſt viola, & ſuaviter ſenſa ſua explicabat,

" Splendorem meum terris, cujuſdam (formoſæ puellæ) cincinnus præbet."

Poſſum innumera hujus figuræ exempla è poetis Arabicis expromere ; ſed unum atque alterum ſufficiet. Ac primùm ſubjungam perelegantes verſiculos principis illuſtriſſimi & venuſtiſſimi poetæ *Ebni'l Fiadh* ‡,

قم فاسقني بين خفق الناي والعود
ولا تبع طيب موجود بمفقود *
كاساً اذا بصرت في القوم محتشماً
قال السرور لها قم غير مطرود *
نحن الشهود وخفق العود خاطبنا
يزوج ابن سحاب بنت عنقود *

' Surge, & affer, dum ſonant tibia & cithara,
' (Neu gaudium certum incerto permutes)
' Cyathum, cui, cœtum congregatum aſpiciens,
' Dicit Hilaritas, " Surge non repulſus ;
" Nos teſtes ſumus, & lyræ moduli nobis annunciant,
" Filium nubium racemi filiam ducere."

Quàm lætus perſonarum conventus ! Vides animis & vitâ donata, po-

† Vid. Cap. v. ſeu Ode, & Cap. x. de Imaginibus. ‡ In libro Yatimato'ddehri.

cula,

cula, lætitiam, muſicam, aquam, vinum. Per nuptias enim *filii nubium & uvarum filiæ* pulchrè innuitur vini cum aquâ temperatio. Facilè docto Arabi *Taalebio* † aſſentior, qui hos verſûs in ſuo genere admirabiles putat: ſed Arabicè legantur neceſſe eſt; Latinè enim ne adumbrari quidem poteſt eorum pulchritudo ac lepos. Huc addatur mirificus in *Timuri* hiſtoriâ locus (quam hiſtoriam poema nobiliſſimum audeo dicere) ubi *Hyems* cum invicto illo heroe inducitur colloquens:

فجال بينهم الشتاء بجفاجف عواصفه وبثّ فيهم حواصب قواصفه
واقام عليهم نابحات صراصره وحكم فيهم زعازع صنابره وحل بناديه
وطفق يناديه مهلاً يا مشوم ورويدا ايها الظلوم الغشوم فالي
متي تحرق القلوب بنارك وتلهب الاكباد باوامك واوارك فان
كنت احد نفسي جهنم فاني انا ثاني النفسين ونحن شيخان
اقترّنا في استيصال البلاد والعباد فانحس بقران النحسين وان
كنت بردت النفوس وبردت الانفاس فنفحات زمهريري منك ابرد
اوكان في جرايدك من جرد المسلمين بالعذاب فاصبهم واصبّهم
فغي ايامي بعون الله ما هو اصمّ واجرد فوالله لا حابيتك فخذ
ما اتيتك ووالله لا بحميك يا شيخ من برد المنون لواعج جمر
مجمرة ولا واهج لهيب في كانون *

‘ Circumibat autem illos *Hyems* cum ventis ſuis vehementibus, & ſparſit
‘ inter eos flatus ſuos glaream diſpergentes; & in eos concitavit ventos
‘ ſuos frigidos, ex oppoſito flantes; & poteſtatem in eos conceſſit ge-
‘ lidis ſuis procellis: & in ejus *(Timuri)* conſeſſum deſcendit, & eum
‘ inclamans, allocuta eſt: “ Lentè, O infauſte, & leniter incede, O
“ tyranne injuſte! quouſque tandem hominum corda igne tuo com-

† Vid. librum Yatîmah. Part. I. cap. iv. verba *Thâlebii* ſunt,

ومن ملح شعر ابن الغياض قولهولم اسمع في معناه احسن منه
قم فاسقني &c.

“ bures?

" bures? & jecinora æſtu & ardore tuo inflammabis? Quòd ſi una
" es ex infernis animis, equidem animarum altera ſum; & nos ſenes
" ſumus, qui continuò occupamur in regionibus & ſervis ſubjugandis;
" & ſtellæ maleficæ *(Mars & Saturnus)* in conjunctione ſunt infau-
" ſtiſſimæ. Et ſi animas occîdis, & auras frigidas reddis, at auræ
" meæ gelidæ te ſunt frigidiores; aut ſi in tuis catervis (milites) ſint
" qui fideles ſuppliciis vexent, impellant, percutiant: at in diebus
" meis, Dei adjutu, eſt id quod magis vexet & percutiat. Et per
" Deum, tibi nihil remitto. Cape igitur id, quod ad te attuli; & per
" Deum, non te defendent, O ſenex, à leti frigore, carbonum in foco
" ardor, nec in menſe Decembri flamma."

Nunc ad alterum hujus figuræ genus veniamus: idque fit, cùm rem vitâ ac ratione carentem poeta alloquitur; velut in illo dulciſſimo *Amralkeiſi* carmine,

الا ايها الليل الطويل الا انجلي
بصبح وما الاصباح منك بأمثل

" O longa nox, ne, obſecro, diſcutiaris
" Per auroram; nec enim eſſet aurora te præſtabilior."

Sed nullum hujus generis exemplum mihi occurrit inſignius, quàm illud *Hafezi* carmen, quo adoleſcentuli pulchritudinem, ſub puellæ ſcilicet perſonâ, venuſtiſſimè deſcribit, verſâ perpetuò oratione ad auram, ad roſam, ad narciſſum, ad herbas, ad cupreſſum, &, quod audacius eſſe videbitur, ad intellectum:

اي باد شبيم يار داري
زان تحفهٔ مشكبار داري

" O aura, amici habes odorem,
" Inde munus ſuave-olens (moſchatum) affers."

زنهار مكن دراز دستي
با طرّهٔ او چكار داري

" Cave;

" Cave ; noli furari (درازدست *longam habens manum*, id eſt, Fur)
" Cum cincinno ejus ecquid babes negotii ?"

اي كل تو كجا وروي زيباش
او مشك وتو خاربار داري

" O roſa, ubi es, præ vultu ejus nitido ?
" Ille moſchus eſt ; tu autem ſpinas habes."

ريحان تو كجا وخط سبزش
او تازه وتو غبار داري

" Herba odorifera, ubi es, præ recenti ejus lanugine ?
" Ea floret, tu autem marceſcis."

نرگس تو كجا وچشم مستش
او سرخوش وتو خمار داري

" Narciſſe, ubi es, præ ebrio ejus oculo ?
" Ille temulentus eſt, tu autem crapulâ afficeris."

اي سرو تو با قد بلندش
در باغ چه اعتبار داري

" O cupreſſe, cum ſtaturâ ejus procerâ,
" In horto, quam habes affinitatem ?"

اي عقل تو با وجود عشقش
در دست چه اختيار داري

" O intellectus, cum amoris ejus exiſtentiâ,
" (Si) in poteſtate tuâ (eſſet) quam haberes electionem ?"

روزي برس بوصل حافظ
گر طاقت انتظار داري

" Unum diem veni ad *Hafezi* congreſſum,
" Si quidem cunctandi poteſtatem habes."

Quàm pulchræ imagines ! Comparatur odor cincinnorum ſuaviſſimus cum

cum zephyro moſchum afflante; facies formoſa cum roſâ, ita tamen ut longè nitidior eſſe videatur; lanugo in genis ſuccreſcens, cum herbis recentibus: oculi languidi & quaſi ebrioli cum teneris narciſſi floribus; ſtatura cum cupreſſi ramulo; quâ comparatione etiam Græci utuntur; ut *Alcæus*,

Τινὶ σ', ὦ φίλε γαμβρὲ, καλῶς εἰκάσδω;
Ὄρπακι βραδινῷ σε μάλις' εἰκάσδω.

quibus ſimilitudinibus (eſt enim perſonæ inductio, ut anteà dixi, tranſlationis ſpecies, tranſlatio autem ſimilitudo brevis) quid delicatius eſſe poteſt, quid venuſtius? Mirum eſt ſanè quantas ſuavitates in tam breve carmen poeta incluſerit. Hanc odam (utpote quæ ad *Anacreontis* laudem propè accedat) verſibus Anacreonteis Græcè reddidi:

Ὠδάριον.

Χαρίεντος, αὖρα, παιδὸς
Ἀπαλὴν φέρεις ἀϋτμήν,
Διὰ τᾶτ' ἀναπνέυσα
Μύρον ἐκ π]ερῶν ψεκάζεις.
Ζέφυρ' ἐν κόμαισι παιδὸς
Ὑακινθίναις ἀθύρεις.
Ἄγε δὴ. τὶ δῆτ' ἔκλεψας
Φιλέρωτος ἐκ κικίννυ;
Τὶ κομᾶς, ῥόδον τρυφηλὸν,
Ρόδον ἀνθέων ἄγαλμα;
Μαλακὸς μὴν ἐσθ' ὁ κῦρος,
Σὺ δ' ἀκανθίοις πυκάζῃ.
Σὺ δὴ τι τρυφᾷς, σέλινον;
Σὺ γαρ εὐθὺς ἐκμαραίνῃ,
Χλοερὸς δ' ὁ παῖς ἰάλλει
Θαλεραῖς ἔχει παρειαῖς.
Σὺ δὴ, † λείριον, τὶ καυχᾷ;

† Attici florem narciſſi λείριον vocabant. Suid.

Ὑπομειδιᾷ

Ὑπομειδιᾷ μέθυσκον
Καλὸν ὄμμα παιδὸς ἁβρᾶ,
Σὺ δὴ κείσεαι νοσῶδες.
Κυπάρισσε, μή τι κομπῇς
Ῥαδινοῖς ἐπὶ κλαδίσκοις,
Ῥαδινώτερον γαρ ἐσ-ὶν
Ἀπαλοῖο σῶμα παιδός.
Φίλον ἦτορ, ἀντ' ἔρωτος
Ἰοβοσ-ρύχε κόροιο
Λιπαροχρόες, σφριγῶντος,
Τί κεν ἦρέθης ἐέλδωρ;
Φίλε κᾶρε, μὴ βραδύνης,
Ταχύ μοι ποθεινὸς ἔρχε,
Σέο γαρ φανέντος, ὦ παῖ
Τριφίλητε, πάντα θάλλει.

CAPUT IX.

العبارة الغايبة

SIVE

De arcanâ Poematum Significatione.

DE figuris Asiaticæ dictionis satis, ut arbitror, differui; & satis fusè ostendi nullas in Arabum ac Persarum poesi vel verborum vel sententiarum exornationes desiderari. Attamen, nequis nobis locus intactus relinquatur, de *occulto illo sensu*, quem in poematibus Asiaticorum amatoriis latere nonnulli existimant, paucis disputabo: & quoniam nihil esse

puto

puto veritatis inveſtigationi inimicius aut magis peſtiferum, quàm ſententiæ ſimulationem, dicam apertè quid ſentiam, nec argumenta celans quibus opinionem meam confirmem, nec aliorum ſententias repudians, ſi quis in illis veritatis color eluceat.

Sunt igitur in linguis Aſiaticis, ac præcipuè Perſicâ, carmina pœnè innumerabilia, quorum idem eſt argumentum unuſque ferè perpetuus tenor. Nempe in iis continuâ ſerie laudantur amores ac deliciæ, voluptates, vina, odores, ludi, convivia; & reliqua quæ ſenſibus blandiuntur: accedunt humanæ pulchritudinis lætæ admodùm deſcriptiones; intexuntur loci illi communes, de fortunæ temeritate, de honorum ac falſæ religionis contemtione; incertos eſſe rerum humanarum eventûs, & brevem lucis ac vitæ uſuram; amoris autem ſuavitates celeritèr defloreſcere; oportere igitur voluptates, dum licet, rapere, &

———ποιεῖν τι οἷς γόνυ χλωρόν†.

nihil enim eſſe amore ſuavius, nihil quod magis hominem deceat. Exponuntur etiam eæ quæ in amore inſunt variæ perturbationes, dolor, ægritudo, deſiderium, ſpes, lætitia; nunc amator abſens languet, dolet, illachrymat, nunc ob amicæ conſortium vehementer exultat & triumphat. Hæc autem omnia deſcribuntur mirâ ſententiarum varietate, verborum elegantiâ, imaginum ſplendore, & tranſlationum pulcherrimarum copiâ.

Poetæ, qui horum carminum laude floruerunt, ſunt innumeri; quorum tamen facilè principatum obtinet ille, de quo jam dictum eſt‡, Hafez; cujus politiſſimum carmen, cum adumbratione Latinâ, idcircò hic apponam, ut horum carminum, de quibus ſum proximè locutus, percipiatur natura:

ساقیا ساغر شراب بیار
یکدو ساغر شراب ناب بیار

Puer, vini cyathum affer,
Unum atque alterum vini puri cyathum affer.

† Theocr. Idyll. XIV. ‡ Vide Cap. V. &c.

داروی

داروي درد عشق يعني مي
كوست درمان شيخ وشاب بيار

Remedium amoris ægritudinis, hoc eſt, vinum,
(Illud enim ſenum & juvenum medicina eſt) affer.

آفتابست وماه باده وجام
در ميان مه آفتاب بيار

Sol & luna ſunt vinum & cyathus,
In mediâ lunâ ſolem affer.

بزن اين آتش مرا آبي
يعني آن آتش چو آب بيار

Illide ignem illum nobis liquidum,
Hoc eſt, ignem illum aquæ ſimilem affer.

كل اكر رفت كو بشادي رو
بادهٔ ناب چون كلاب بيار

Si roſa tranſit, dic, vultu hilari
Vinum purum tanquam aquam roſarum, affer.

غلغل بلبل ار نماند رواست
غلغل شيشهٔ شراب بيار

Strepitus luſciniæ ſi non manet, oportet
Strepitum poculorum afferas.

غم دوران مخور كه رفت برفت
نغمهٔ بربط ورباب بيار

Ob temporum mutationes ne ſis triſtis, ſed identidem
Concentum citharæ & fidium affer.

وصل او جز بخواب نتوان ديد
داروي كاوست اصل خواب بيار

Congreſſum

Congreſſum illius, niſi in ſomno, videre nequeo,
Medicinam (vinum), quæ ſomni origo ſit, affer.

کرچه مستم چه چاره جام دکر
تا بکلي شوم خراب بیار

Quòd ſi ebrius ſum, ecquid eſt remedii? alium calicem
Ut prorſus ſenſibus deſtituar, affer.

یکدو رطل کران بحافظ ده
کر کناهست وکر صواب بیار

Unum atque alterum cyathum Hafezo da,
Seu peccatum ſit, ſeu factum laudabile, affer.

Quam odam ita reddidi:

Affer ſcyphos, & dulcè ridentis meri
Purpureos latices
Effunde largiùs, puer.
Nam vinum amores lenit adoleſcentium
Difficileſque ſenum
Emollit ægritudines.
Solem merum æmulatur, & lunam calix;
Nectareis foveat
Dic luna ſolem amplexibus.
Flammas nitentes ſparge: vini ſcilicet
Fervidioris aquam
Flammæ nitentis æmulam.
Quòd ſi roſarum fragilis avolat decor,
Sparge, puer, liquidas
Vini rubeſcentis roſas.
Si devium Philomela deſerit nemus,
Pocula læta canant
Non elaboratum melos.

Injurioſæ

Injuriosæ sperne fortunæ minas;
Lætaque mœstitiam
Depellat informem chelys.
Somnus beatos, somnus amplexûs dabit;
Da mihi dulce merum
Somnum quod alliciat levem.
Dulce est madere vino. Da calices novos,
Ut placidâ madidus
Oblivione perfruar.
Scyphum affer alterum puer, deinde alterum;
Seu vetitum fuerit,
Amice, seu licitum, bibam.

Huic carmini aliud subjiciam, idque in amatorio genere pulcherrimum, & venustis imaginibus unicè constans:

اي همه شكل تو مطبوع وهمه جاي تو خوش
دلم از عشوهٔ شيرين شكر خاي تو خوش

Ah! tota forma tua delicatè fingitur, unusquisque locus ubi tu es, dulcis est,
Cor meum à dulci tuâ & melleâ lascivià hilare est.

همچو كلبرگ طري بوده وجود تو لطيف
همچو سرو چمن خلد سراپاي تو خوش

Tanquam rosæ folium recens, natura tua lenis est,
Tanquam horti æternitatis cupressus, ex omni parte suavis es.

شيوهٔ وناز تو شيرين خط وخال تو مليح
چشم وابروي تو زيبا قد وبالاي تو خوش

Dissimulatio & petulantia tua dulcis est, prima lanugo & nævus in genâ tuâ pulcher,
Oculus & supercilium nitida sunt, statura tua & proceritas amabilis.

هم کلستان نکارم زتو پر نقش ونکار
هم مشام دلم از زلف سمن‌سای تو خوش

Viſûs mei roſetum à te picturis & ornamentis plenum, cordis mei odor à cincinno tuo jaſmineum habente odorem dulcis eſt.

در ره عشق زسیلاب بلا نیست کذار
کرده‌ام خاطر خودرا بتولای تو خوش

In amoris viâ à doloris torrente non eſt perfugium,
At ſtatum meum ob tuam amicitiam jucundum reddidi.

پیش چشم تو بمیرم که دران بیماری
میکند درد مرا از رخ زیبای تو خوش

Ante oculos tuos morior; at in illâ ægritudine
Ob genam tuam ſplendidam dolor meus dulcis fit.

در بیابان طلب کرچه زهر سو خطرست
میرود حافظ بیدل بتمنای تو خوش

In deſerto indagandi te tametſi undequaque periculum eſt,
Tamen Hafez corde deſtitutus, dum tuum adventum petit, tranquillè procedit.

De verâ horum carminum ſignificatione magna eſt opinionum diverſitas. Alii proprium tantummodò ſenſum agnoſcunt, alii reconditius quiddam in iis ac divinius cenſent deliteſcere. Audiamus itaque utriuſque ſententiæ defenſores. Aiunt quidam animos humanos, in corporum vinculis & compagibus incluſos, eodem ferè modo (ſed longè vehementiùs) in divinum omnium rerum procreatorem affici, quo in amicas amatores; nam ut amantes amicarum recordantur, ſi qua res eorum oculis obverſetur, quæ aliquam habeat cum amato corpore cognationem, ſic animas noſtras vitæ ſuperioris recordatione & deſiderio langueſcere, ſi quando divinæ pulchritudinis adumbratam quandam effigiem videamus. Hunc autem amorem ita eſſe ardentem, ut ad inſaniam quandam, & quaſi

& quaſi ἔκϛασιν accedat: & quoniam ea eſt mentium humanarum imbecillitas, ea ſermonum, quibus utuntur homines, inopia, ut verbis ad hunc ardorem ritè exponendum accommodatis careant, neceſſe eſt poetæ, cœleſti illo furore & divinâ permotione incitati, iis utantur imaginibus & verbis, quæ maximam habeant cum ſuis conceptibus affinitatem. Cùm autem ii, qui divino amore inflammentur, tanquam ebrii, à mentis ſenſu abſtrahantur, nihil aptius eſſe poteſt, quàm ebrietatis imaginem ad hunc diviniorem rationis amiſſionem transferre. Hinc oſculorum, hinc amplexationum, hinc deliciarum, atque amœnitatum omnium in Perſarum carminibus deſcriptiones ortum habuerunt, quæ ad proprium ſenſum reſtringi nullo modo debent. Atque hoc ipſi poetæ ſatis apertè declarant; ſic Hafez,

شود مست وحدت زجام الست
هرانکه چو حافظ مي ناب خورد

Ebrius eſt ſolummodò æterni fœderis amore,
Is qui, more Hafezi, vinum purum bibat.

&,

خرم دل انکه همچو حافظ
جامي زمي الست کيرد

Jucundum cor ſit illi, qui Hafezo ſimilis
Poculum vini æterni fœderis capiat.

& alibi,

مستي عشق نيست در سر تو
رو که تو مست آب انکوري

Amoris ebrietas capiti tuo non ineſt;
Abi: tu enim ſucco uvarum ebrius es.

& Sadi,

مکر بويي عشق مستت کند
طلب کار عهد الستت کند

Forſan unus amoris odor te inebriabit,
Et faciet te fœdus divinum quærere.

Sic etiam poeta Turcicus *Ruhi Bagdadi*,

صنمك بزي كه شيرهٔ انكورايله مست ايز
بز اهل خرابات مي مست الست ايز

Noli putare nos uvæ ſucco ebrios eſſe,
Nos eas tabernas colimus, ubi divini fœderis vino inebriemur.

Hæc illi. Nunc prodeant ii qui huic ſententiæ adverſantur. Damus, inquiunt, hæc, ſi de tranſlatione vel ſimplici vel etiam continuatâ loquamini; ſed hæc tranſlatio per longum poema perpetuâ ſerie deduci nullo pacto poteſt. Licet poetæ religioſo dicere, ſe ad divinum numen accedere non minùs ardenter cupere, quàm amator amicam videre; ſed non utique licet propriam notionem penitus dimittere, & imaginibus ab amore humano petitis per longiſſimum opus perpetuò uti. Id qui faciunt, ænigmata non verſùs ſcribere cenſendi ſunt.

Permuta enim imaginem: dulciſſimè certè & tenerrimè inquit vates Hebræus,

באיל תערג על אפיקי מים
כן נפשי תערג אליך אלהים :

Velut cervus rivos aquarum ardenter deſiderat,
Sic tui deſiderio, Deus, anima mea flagrat.

Cuiquamne verò concederemus, ut continuò carmina perlonga contexeret, in quibus de rivulis, de cervis, de ſitis ægritudine, de herbarum amœnitate, de ſylvis ac pratis ſolummodò loqueretur? Quæ autem narrant de animâ noſtrâ in corporis catenis inclusâ, vitæque divinioris deſiderio flagrante, & quæ ſequuntur, ea ferè ſunt Platonica. At quidnam eſſe cauſæ putemus, cur Platonis viri graviſſimi verſiculos de Agathone, de Aſtere, de Dione, de Archianaſsâ, nemo unquam extiterit, qui ad

ſenſum

ſenſum reconditiorem interpretaretur; quæ verò poetæ Aſiatici, homines, ut ſcimus, admodum voluptuarii, de amoribus ac deliciis ſcribunt, ea divina, ea pietatis plena, ea μυςήριον quoddam continere dicamus? Multa ſunt à Græcis poetis, ac præſertim à Lyricis, & cogitata & ſcripta venuſtiſſimè; quæ tamen nemo eſt niſi ſimpliciter & propriè interpretatus. Quid? ſex illos elegantes verſiculos, qui cum poeſi Perſicâ mirificè congruunt,

Ἐκμαίνει χείλη με ῥοδόχροα, ποικιλόμυθα,
Ψυχοτακῆ, ςόματος νεκταρέα πρόθυρα,
Καὶ γλῆναι λασίησιν ὑπ' ὀφρύσιν ἀςραπῆσαι,
Σπλάγχνων ἡμετέρων δίκτυα, ὦ παγίδες,
Καὶ μαζοὶ γλαγόεντες, ἐύζυγες, ἱμερόεντες,
Εὐφυέες, πάσης τερπνότεροι κάλυκος.

ad proprium ſenſum reſtringendos, nemo eſt qui non cenſeat: illos verò Hafezi verſûs,

کرفته نافهٔ چین بوي مشك ازان کیسو
کلاله یافته بوي چنان ازان عارض
بکل بماند فرو سرو ناز ازان قامت
خجل نشست کل کلستان ازان عارض
بشرم رفت کل یاسمین ازان اندام
بخون نشست آل ارغوان ازان عارض

Capit veſica Sinenſis odorem moſchi ab illis crinibus,
Crines autem talem odorem ab illâ genâ recipiunt:
In terram demittitur cupreſſus laſciva ob illam ſtaturam,
Pudore affecta ſedet roſa horti ob illam genam:
Verecundans abit flos jaſmini ob illud corpus,
Sanguinem ſtillat color floris purpurei (Argovan) ob illam genam.

Hos, inquam, verſûs ad divinum neſcio quid pertinere exiſtimant. Quid? cum ſcribat Mimnermus, bellè, ut ſolet,

Τὶς

Τὶς δὴ βιός, τὶ δὴ τερπνὸν ἄνευ χρυσῆς Ἀφροδίτης;
Τεθναίην, ὅτε μοι μηκέτι ταῦτα μέλοι,
Κρυπταδίη φιλότης, κὴ μείλιχα δῶρα, κὴ εὐνή.

quiſquamne arbitratur poetam per *auream* illam *Venerem* per *dulcia amoris dona*, per *furtivos illos complexûs*, pietatem & divinum amorem intelligere? Cur ideò putemus Meſihium, poetam Turcicum, cùm dicat elegantiſſimè,

آلهي سن بني سينه ايلتمه
صرمايينجه يارك سينه سينه

Ne me, Deus, in ſepulchrum perducas,
Donec amicæ meæ gremium amplexu teneam,

quippiam reconditum aut cœleſte innuiſſe? Quid? verſûs illos Hafezianos,

† مسند بكلستان بر تا شاهد وساقيرا
لب كيري ورخ بوسي ومي نوشي كلبوي

Pulvinar in roſarium affer, ut pulchri pueri & ancillæ
Labia premas, genas oſculeris, & vinum bibas roſæ odore præditum.

& illos,

بر رخ ساقي پري پيكر
همچو حافظ بنوش باده ناب

A genâ puellæ, nymphæ ſimilem habentis vultum,
Tanquam Hafez, merum hauri.

† In alio codice legitur:

زان به چه كه در بستان معشوقه وعاشق را
لب كيري ورخ بوسي مي نوشي وكل بوي

Quid dulcius eſt quàm in horto amicæ & amici
Labia premere, & genas ſuaviari, vinum bibere, & roſas olfacere?

& illum

& illum ardenti affectu plenum,

لبم بر لب نه اي ساقي وبستان جان شيرينم

Labium ſuper labium pone, ô vini miniſtra, & dulcem meam animam ebibe.

annon ad terrenos amores ſpectare cenſendum eſt?

Quòd ſi plura argumenta ex ipſis poetarum Aſiaticorum carminibus depromenda ſint, permulta proferre poſſimus exempla, quibus perſpicuum ſit Hafezo atque aliis, Mohammedem & ipſam religionem ludibrio fuiſſe; velut cum dicat,

ان تلخ وش كه صوفي ام الخبايثش خواند
اشهي لنا واحلي من قبلة العذارا

Acre illud (vinum) quod vir religioſus (Mohammedes) matrem peccatorum vocitat,

Optabilius nobis ac dulcius videtur quàm virginis ſuavium.

&

ما مست شراب ناب عشقيم
نه تشنه به سلسبيل وكافور

Nos vino puro amoris inebriamur,

Fontes autem cœleſtes (Salſebil & Cafur) non ſitimus.

Et alibi plus millies.

Ac profectò ſatis intelligere nequimus, cur poetas credamus hujuſmodi involucris ac tegumentis velle celare eas virtutes, quibus nihil laudabilius eſſe poteſt, pietatem ac Dei cultum; amores verò impudicos, & qui maximè humano generi dedecori ſint, apertè profiteri. Multò certè veriſimilius eſt, poetas illos, utcunque ſenſum quendam occultum innuere videantur, eo ſolùm prætextu uti, ut cives ſuos credulos & religioſos decipiant, & voluptatibus liberiùs indulgeant. Ac ne ipſis quidem Perſis, (doctioribus ſcilicet) Hafezi carmina arcanam habere ſignificationem viſa ſunt:

ſunt: nam Sadius, omnium eruditiſſimus interpretum, proprium tantùm verborum ſenſum in illius verſibus explicat. Prætereà memoriæ proditum eſt (illo poetâ mortuo), primarios urbis Shirazi viros, ſepulturam ei ob carminum impudicitiam concedere noluiſſe; cùm verò magna eſſet inter eos concertatio, aliis ut ſepeliretur ſuadentibus, aliis vehementer dehortantibus, ad ſortes ſe contuliſſe, & ipſius poetæ librum divinationis cauſâ aperuiſſe; cùm autem primus, qui ſeſe illis obtulit verſus, eſſet,

† قدم دریغ مدار از جنازهٔ حافظ
اگر چه غرق گناهست میرود ببهشت

Greſſum noli retorquere ab Hafezi exequiis,
Tametſi enim peccatis demerſus ſit, in cœlum intrabit.

ſacerdotes illicò conſenſiſſe, & poetam humaviſſe in illo loco, Moſella dicto, quem ipſe in carminibus celebraviſſet. Ita diſputant utriuſque ſententiæ propugnatores: equidem veterum Academicorum morem, nihil ut affirmem, ſtrenuè tenebo; ita tamen ut non negem, quin mihi diſputatio ſecunda ad veritatem propenſior eſſe videatur.

† Ultimus verſus eſt pulcherrimi carminis, cujus initium:

کنونکه میدمد از بوستان نسیم بهشت
من وشراب فرح‌بخش ویار حورسرشت

Nunc cùm ex horto aura paradiſi veniat,
Ego & vinum lætitiam præbens, & ſodalis cujus forma nymphæ cœleſti ſimilis eſt (convenimus).

CAPUT

CAPUT X.

De Elato dicendi genere.

LAUDARE Aſiaticam poeſin, & quanti ſint in eâ venuſtatis atque elegantiarum flores, exponere, non ut philoſophus, ſed ut narrator, inſtitui. Itaque de Elatione dicendi quàm breviſſimè potero, differam; eamque primò definiam. Id eſt igitur Elatum, quod ſit incertum, horridum, obſcurum, periculoſum, vaſtum, difficile, turbulentum; & quod eos qui legunt uſque adeò percellat, ut admirentur, vereantur, tumultuentur, exhorreſcant, doleant, ſtupeant. Sunt autem Elationis præcipui fontes, terror, magnificentia, potentia, & in eâ deſcribendâ brevitas. Alii ſunt quaſi fonticuli, ſed qui omnes terrori ſubjunguntur, ut ſolitudo, ſilentium, caligo; intermiſſio, eaque vel ſonorum, ut luporum ululatus in ſylvâ noctu auditus, vel lucis: ad ſummam quodcunque ſenſibus eſt maximè injucundum, id cùm deſcribatur, Elatam reddit poeſin.

Ac primùm de Terrore loquar; ad quem excitandum aptiſſimæ ſunt tempeſtatum ac tonitrûs imagines. Nam

——— cui non animus formidine Divûm
Contrahitur? cui non correpunt membra pavore,
Fulminis horribili cùm plagâ torrida tellus
Contremit, & magnum percurrunt murmura cœlum!

Sic in Jobi poemate†,

שמעו שמוע ברגז קלו
והגה מפיו יצא :
תחת כל השמים ישרהו
ואורו על כנפות הארץ :

† Cap. xxxvii. 2—4.

אחריו

אחריו ישאג קול
ירעם בקול גאונו :

Audite attentè ſtrepitum vocis ejus,
Et fremitum (qui) ex ore ejus egreditur,
Sub totum cœlum eum dirigit,
Et lucem ejus in alas terræ,
Poſt eum tonat vox,
Rugit voce dignitatis ſuæ.

Sic etiam omnium poetarum poſt Aſiaticos altiſſimus, † Æſchylus,

Χθὼν σεσάλευται,
Βρυχία δ' ἠχὼ παραμυκᾶται
Βροντῆς, ἕλικες δ' ἐκλάμπουσι
Στεροπῆς ζάπυροι, στρόμβοι δὴ κόνιν
Εἰλίσσουσι. Σκιρτᾷ δ' ἀνέμων
Πνεύματα πάντων, εἰς ἄλληλα
Στάσιν ἀντίπνοων ἀποδεικνύμενα.
Συντετάρακται δ' αἰθὴρ πόντῳ.

Et illa nota,

Tenebræ conduplicantur, noctiſque & nimbûm occæcat nigror,
Flamma inter nubes coruſcat, cœlum tonitru contremit;
Grando miſta imbri largifluo ſubita præcipitans cadit;
Undique omnes venti erumpunt, fævi exiſtunt turbines.

Sic rursùs in Jobi libro‡,

אל ארץ חשך וצלמות :
ארץ עפתה כמו אפל
צלמות ולא סדרים
ותפע כמו אפל :

In terram caliginis, & tenebrarum,
Terram craſſam, inſtar caliginis,
Tenebras, ordine carentes,
Et lucis radios tanquam caliginem.

† Prometh. Δεσμωτ. ver. 1080. ‡ Cap. x. 21, 22.

Porrò

Porrò voces illæ סתר רעם *Tonitrus latebræ*; מלך יהוה *Angelus Dei*; צלמות גיא *Vallis tenebrarum*; קול יהוה *Dei vox*; בראשית *in principio*, idcircò ſunt altiſſimæ, quòd imagines præbeant incertas, terribiles, magnificas, infinitas, & quas humanæ mentis anguſtiæ nullo modo poſſint concipere.

Prætereà conceptûs tenebrarum ad Elationem ſunt accommodati; quam rem ſenſit nimirùm Euripides, cùm diceret

Νυκτὼρ δὴ πολλὴν σεμνότητ' ἔχει σκότος.

Hinc oritur verſuum in Apollonii Argonauticis ſublimitas,

——ὑπὲρ μέγα λαῖτμα θέοντας
Νὺξ ἐφόβει, τήν πέρ τε κατελάβα κικλήσκεσι
Νύκτ' ὀλοὴν, ἐκ ἄστρα διίσχανεν, ἐδ' ἀμαρυγαὶ
Μήνης. Οὐρανόθεν δὲ μελαίγχροος, ἠέ τις ἄλλη
Ὠρώρει σκοτίη μυχάτων ἀνιεῖσα βερεθρων.

Sed præcipuè excelſa eſſe videtur caliginis imago, cum infinitate & terrore conjunctæ, ut in illis verſiculis,

Ἔνθεν τὸν ἄπειρον ἐρεύγονται σκότον
Βληχροὶ δνοφερᾶς νυκτὸς ποταμοί.

quibus vix quidquam dici poteſt ſublimius.

Hanc ob cauſam valdè excelſa eſt fabula in Aſiâ decantata de regione tenebrarum, & oceano caliginis, de quibus multa narrant Arabes. Sic Mohammedes in Alcorani capite quarto & viceſimo, ſive سورة النور

والذين كفروا اعمالهم كظلمات في بحر لجج يغشيه موج من
فوقه موج من فوقه سحاب ظلمات بعض فوق بعض

" At infidelium opera caligini ſunt ſimilia in oceano profundo, quem fluctûs ſuper fluctûs tegunt, & ſuper eos, nubes; caligini ſuper aliam caliginem."

Porrò autem quodcunque incertum eſt terrorem quendam ſecum affert; ideoque ad Elationem accommodatur: cujus rei non eſt inſignius exem-

plum, quàm illud quod ex † Jobi poemate citat in ‡ libro Anglico vir diſertiſſimus, Edmundus Bourke,

בשעפים מחזיונות לילה
בנפל תרדמה על אנשים:
פחד קראני ורעדה
ורב עצמותי הפחיד:
ורוח על פני יחלף
תסמר שערת בשרי:
יעמר ולא אביר מראהו
תמונה לנגד עיני
דממה וקול אשמע:
האנוש מאלוה יצדק
אם מעשהו יטהר גבר:

In cogitationibus à viſionibus noctis,
Cùm cadat ſopor in homines,
Metus me invaſit ac terror,
Et omnia oſſa mea tremefecit,
Et ſpiritus ante faciem meam tranſivit,
Erectè ſteterunt carnis meæ pili,
Subſtitit, ſed eum intueri non potui,
Simulachrum fuit ante oculos,
Silentium fuit, & vocem audivi,
" An homo Deo juſtior?
" An creatore ſuo purior mortalis§?"

† Cap. iv. 13—17. ‡ De Elatione & Venuſtate, Par. II. Cap. iv.

§ Inſigne hujus rei exemplum eſt in Xenophontis Epheſiaci libro jucundiſſimo de Anthia & Habrocoma,

Τῷ δὲ Ἀβροκόμῃ ἐφίσταται γυνὴ ὀφθῆναι φοβερὰ, τὸ μέγεθος ὑπὲρ ἄνθρωπον, ἰσθῆτα ἔχουσα φοινικῆν. ἐπισᾶσα δὲ τὴν ναῦν ἐδόκει καίειν, καὶ τὰς μὲν ἄλλας ἀπόλλυσθαι, αὐτὸν δὲ μετὰ τῆς Ανθίας διαπήσασθαι. Ταῦτα ὡς εὐθὺς εἶδεν, ἐταράχθη καὶ προσεδόκα τὸ δεινὸν ἐκ τοῦ ὀνείρατος. Καὶ τὸ δεινὸν ἐγίνετο. Quo in loco admodùm ſublimes ſunt, cùm crebræ terroris imagines, tum præcipuè illa ſententia Καὶ τὸ δεινὸν ἐγίνετο.

Eſt porrò exceſſum, quodcunque ſubitum eſt & minimè expectatum. Sic apud Callimachum vetulæ perſonam Ceres induit, ut Eriſichthonem à ſylvâ ſibi ſacratâ cædendâ dehortaretur, cùm verò nihil perfeciſſet, irâ incenſa eſt,

——γείνατο δ' ἀ Θησὺς
Ἴσθματα μὲν χερσῳ, κεφαλὴν δὲ οἱ ἥπλατ' Ὀλύμπῳ.

à quo loco ſumpta ſunt illa Virgiliana.

Præterea

Prætereà imaginum ſplendidarum congeries quædam & coagmentatio *magnificam* reddit orationem, adeoque excelſam: nam elationis præcipuus fons eſt magnificentia. Ob hanc cauſam admirabilis eſt in † *Sirachidis* ſapientiâ *Simonis Oniæ* filii deſcriptio,

Ὡς ἐδοξάσθη ἐν περιστροφῇ λαοῦ,
ἐν ἐξόδῳ οἴκου καταπετάσματος;
Ὡς ἀστὴρ ἑωθινὸς ἐν μέσῳ νεφέλης,
ὡς σελήνη πλήρης ἐν ἡμέραις,
Ὡς ἥλιος ἐκλάμπων ἐπὶ ναὸν ὑψίστου,
καὶ ὡς τόξον φωτίζον ἐν νεφέλαις δόξης,
Ὡς ἄνθος ῥόδων ἐν ἡμέραις νέων,
ὡς κρίνα ἐπ' ἐξόδων ὕδατος,
Ὡς βλαστὸς λιβάνου ἐν ἡμέραις θέρους,
ὡς πῦρ καὶ λίβανος ἐπὶ πυρείου,
Ὡς σκεῦος χρυσίου ὁλοσφύρητον,
κεκοσμημένον παντὶ λίθῳ πολυτελεῖ,
Ὡς ἐλαία ἀναθάλλουσα καρπούς,
καὶ ὡς κυπάρισσος ὑψουμένη ἐν νεφέλαις.
Ἐν τῷ ἀναλαμβάνειν αὐτὸν στολὴν δόξης,
καὶ ἐνδιδύσκεσθαι αὐτὸν συντέλειαν καυχήματος,
Ἐν ἀναβάσει θυσιαστηρίου ἁγίου,
ἐδόξασε περιβολὴν ἁγιάσματος.
Ἐν δὲ τῷ δέχεσθαι μέλη ἐκ χειρῶν ἱερέων,
καὶ αὐτὸς ἑστὼς παρ' ἑσχάραν βωμοῦ,
Κυκλόθεν αὐτοῦ στέφανος ἀδελφῶν,
ὡς βλάστημα κέδρου ἐν τῷ Λιβάνῳ,
καὶ ἐκύκλωσαν αὐτὸν ὡς στελέχη φοινίκων.

Hunc locum ſanè mirificum Hebraicè ad verbum redditum dabo; quemadmodum auctor fuit in libro de Sacrâ Poeſi ‡ ſcriptor admirabilis, quem libenter ſequor.

† Cap. l. 5—13. Vide etiam de Sublimi & Venuſto, Par. II. cap. xiii.

‡ Præl. xxiv. 8vo, pag. 321.

מה נכבד בתוך העם
בצאתו מן המקדש:
כמו בן שחר בתוך הערפל
וכירח בשלמותו:
כשמש נוגה על אהל המקדש
וכקשת יתן אור בעבים:
כפרחי חבצלת בציץ השנה
כשושנים על פלגי מים:
וככנף לבנח בעת הקיץ
כאש ולבנה במחתה:
וכלי זהב המחזיק
בכל מיני פנינים:
ובבן זית מפריח פריו
כעץ גפרית ער לשמים יגדל:
באשר שב עליו המעול הנכבד
ילבש בתמימות הור והדר:
באשר נתעלה למזבח הקדש
תפארת מלבושיו נעשו:
באשר לקח החלק מידי הכהנים
הוא בעמד אצל מזבח:
מסוכב באחיה המקיפים
כבן ארז אשר בלבנון
וכבני תמרים סביבאיתו:

Hujuſmodi deſcriptionibus abundantiſſima ſunt Ferduſii poemata; quarum unam, quæ ſe prima offert, proferam, magnificam ſcilicet regis Feridun deſcriptionem,

فرستاده كفت انكه روشن بهار
ندید ونه بیند چنین شهریار
بهاریست خرّم دران بهشت
همه خاك عنبر همه زرش خشت
سپهر برین کاخ ومیدان اوست
بهشت جهان روي خندان اوست

ببالاي

ببالاي ميدان او راغ نيست
بپهناي ايوان او باغ نيست
چو رفتم بنزديك ايوان فراز
سرش باستاره همیکفت راز
بیکدست پیل وبیکدست شیر
جهانرا چو تخت اندر آورده زیر
ابر پشت پیلان برش تخت زر
زکوهر همه طوق شیران نر
خرامان شدم نزد آن ارجمند
یکي تخت پیروزه دیدم بلند
نشسته بران شهریاري چو ماه
زیاقوت رخشان بسر بر کلاه
چو کافور موي وچو کلبرك روي
دل آزرم جوي وزبان چرب کوي

Legatus dixit: " Nitidum ver
Talem regem nunquam aſpexit, aut aſpiciet:
Ver eſt jucundum in eo paradiſo,
Cujus terra ambarum olet, & cujus lapides aurei ſunt,
Cœlum excelſum palatium ejus eſt, & aula,
Paradiſus terrarum vultus ejus ſubridens eſt:
Altior aulâ ejus nullus eſt collis,
Latior regiâ nullus eſt hortus.
Cùm ad elatam illam regiam acceſſi,
Caput ejus cum ſtellis arcana iniit conſilia.
Ad unam manum ſtetit elephas, ad alteram leo;
Orbem terrarum, tanquam ſolium, ſibi ſubmiſit.
Super elephantis tergo ſolium fuit aureum,
Et ſingula leonum monilia erant gemmea;

Lætus

Lætus acceſſi ad ſublimem illum regem,
Et aſpexi ſolium è gemmis cœruleis fictum,
Regem autem lunæ ſimilem in eo ſedentem,
Pyropis fulgentem, & capite gerentem diadema;
Crines camphoræ ſimiles habentem, & faciem tanquam roſæ folium,
Cor æquitatis amans, & linguam dulciloquam (adipato loquentem ſermone)."

Ad altitudinem etiam orationis conferunt *viſiones*, quas Græci Φαντασίας vocant, per quas ante oculos lectoris imagines rerum abſentium clarè ponuntur. Hæ autem quàm ſæpiſſimè à tragicis in inſaniæ deſcriptionibus uſurpantur. Exemplo ſit ex Æſchyli Choephoris locus elatiſſimus. Oreſtes, cùm matrem interfeciſſet, chorum alloquitur, & primùm, leni quodam orationis tractu: mox furore correptus, erumpit,

Ἆ ἆ,
Δμωαὶ γυναῖκες——αἵδε γοργόνων δίκ]υν
Φαιωχίτωνες, κὴ πεπλεκτανημέναι
Πυκνοῖς δράκεσιν. Οὐκ ἔτ' ἄν μείναιμ' ἐγώ.

Chorus illum permulcere cupit, & ad lenitatem revocare,

Τίνες σε δόξαι, φίλτατ' ἀνθρώπων πατρὶ,
Στροβεῖσιν; ἴσχε. μὴ φοβοῦ, νικῶν πολύ.

reſpondet,

Οὐκ εἰσὶ δόξαι τῶν δε πημάτων ἔμοι
Σαφῶς γαρ αἵδε μητρὸς ἔγκοτοι κύνες.

Tum Chorus, imprudentius,

Ποταίνιον γαρ αἷμα σοι χεροῖν ἔτι,
Ἐκ τῶν δέ τοι ταραγμὸς ἐς φρένας πιτνεῖ.

Ille, voce αἷμα inflammatus, & manum, fortaſſe ſuam, materno ſanguine tinctam, reſpiciens, ardentiùs furit,

Ἄναξ Ἄπολλον——αἵδε πληθύουσι δὴ,
Κἀξ ὀμμάτων ςάζουσιν αἷμα δυσφιλές.

& cùm

& cùm fœminæ illum confolari velint, ille decedens exclamat,

Ὑμεῖς μὲν οὐκ ὁρᾶτε τάς δ'. ἐγὼ δ' ὁρῶ,
Ἐλαύνομαι δὴ κἀκ ἔτ' ἂν μείναιμ' ἐγώ.

Mirè hæc conveniunt cum † Shakefpeari noftri præclarâ tragœdiâ, quâ nec Græcos poetas nec Latinos quidquam habuiffe puto excelfius, aut magnificentius.

Reliquum eft ut pauca apponam loca, in quibus exponitur ea (quâ nihil majus cogitari poteft), Divini numinis potentia: has autem expofitiones naturâ elatiffimas commendat brevitas. Quicquid in hoc genere habent Arabes, ab admirabili in Sacrâ Hiftoriâ ‡ loco fumi videtur, cujus vim & magnificentiam omnes collaudant,

ויאמר אלהים יהי אור ויהי אור

Dixit Deus, *Fiat lux*, & lux facta eft.

& §,

הוא אמר ויהי

Ille dixit, & fuit.

Hinc illud Mohammedicum,

قال كن فيكون

Dixit, *Efto*, & fuit.

quod fic amplificat poeta Arabicus, quem citat Ebn Arabfhâh,

لا تخزن فالذي قضي الله يكون *
والامر الموكل الي كن فيكون *
ما بين تحرك بلحظ وسكون *
الحالة تنقضي وذا الامر يهون *

" Ne trifteris; nam quod decrevit Deus, fiet:
Et res commiffa voci, Efto, erit:
Dum oculum movere potes, & motum fedare,
Status mutatur, & vir potens demittitur."

† Macbeth. ‡ Gen. i. 3. Pfal. xxxiii. 9.

His

His addam locum verè magnificum, ex Alcorani capite undecimo, ubi Noæ diluvium deſcribit Arabum legiſlator:

وهي تجري بـهـم فـي موج كالجبال ونادي نوح ابنه وكان
فـي معزل يـا بني اركب معنا ولا تكن مع الكافرين قال
ساٴوي الي جبل يعصمني من الماء قال لا عاصم اليوم من امر
الله الا من رحـم وحـال بينهـمـا الموج فكان من المغرقين
وقيل يـا ارض ابلعي مآٴك ويا سماء اقلعي وغيض الماء وقضي
الامر واستوت علي الجـودي وقيل بعدًا للقوم الظالمين *

" Ea verò (arca) cum illis labitur inter fluctûs, tanquam montes: & " clamat Noa filio ſuo, ille autem (natat) ſeparatim, " O fili, naviga " nobiſcum, & cave ſis cum infidelibus." Inquit, Aſcendam montem; qui ex aquâ me liberabit; inquit (Noa), Non (eſt) liberatio hodiè à Dei decreto, niſi (illius) favor. Tum inter eos venit fluctus; & fuit inter immerſos. Et dictum eſt (vox audita eſt quæ diceret), " O terra, aquam tuam imbibe, & O cœlum, tuam coerce;" & inhibita eſt aqua, & peractum eſt mandatum, & reſtitit (arca) ſuper Al Júdi (montem) & dictum eſt (vox divina dixit) Apage, impios!"

Locum hoc ſublimiorem (Moſaicum illum excipio) nunquam legi: ejuſdem generis eſt, ſed longè humilior, Apuleii ſententia, qui cùm prædonum ſocietatem fere invictam deſcripſerit, ſubjungit, " Noluit eſſe " Cæſar Hæmi latronis collegium, & confeſtim interiit." Quantum illis locis quæ expoſui, addit pietas ac veritas, tantum ab hoc detrahit inſulſa regis adulatio. Videmus tamen quantam dictioni Elationem addat brevitas; cujus rei alio in genere exemplum ſubjiciam. Narrat Ebn Arabſhâh in libro, qui *Facahato' lkholofa* inſcribitur, Perſam quendam ex Bokharæ incendio ſalvum evaſiſſe, & cùm eſſet à quodam interrogatus, quid in eâ urbe egerint Genghizi milites, reſpondiſſe,

آمدنـد وكندنـد وسـوختند وكشتند وبردند ورفتند

Irruperunt, diruerunt, combuſſerunt, necaverunt, diripuerunt, diſceſſerunt.

Non

Non dubito affirmare his ſex vocibus animum auditoris magis fuiſſe permotum, quàm longiſſimâ hujus cædis narratione, licèt graviſſimis fuerit inſtructa verbis, & ſententiis ornata ſplendidiſſimis. Cùm enim animus variarum rerum ſerie ac verborum cumulo quaſi obruatur, † perfectam imaginem formare nequit; ſed alia aliam trudit; itaque omnia ſunt obſcura, omnia confuſa, omnia incerta; omnia denique ſublimia. Certiſſimum eſt enim, dum hæ ſex voces proferuntur, imagines exercitûs irruentis, occidentium & occiſorum, incendii, ruinæ, prædationis, & victorum recedentium, aliarumque rerum, quæ iis neceſſariò ſubjunguntur, animo comprehendi neutiquam poſſe.

CAPUT XI.

اللطافة

SIVE

De Venuſtate.

QUID per Venuſtatem intelligam, complectar brevi: Ea mihi videtur venuſta eſſe poeſis, cujus imagines ſint hilares, nitidæ, ridentes, lætæ, compoſitio mollis & dilucida, quæ denique lectoris animum permulceat, alliciat, oblectet, exhilaret, relaxet, & ſuaviſſimâ quâdam voluptate perfundat. Quibus autem modis eam in animo excitet voluptatem, non inſtitui hoc loco differere; ſed ſtatuam cum Hermogene ‡ quæcunque aut

† Vide librum Anglicum *De Sublimi & Venuſto*, Part V. ſect. v.

‡ Hermog. περὶ Ἰδέων. Lib. II. cap. iv. περὶ Γλυκύτητος. Πάντα ὅσα ταῖς αἰσθήσεσιν ἡμῶν ἐστιν ἡδέα, λέγω δὲ τῇ ὄψει, ἢ γεύσει, ἢ τινι ἄλλῃ ἀπολαύσει, ταῦτα καὶ λεγόμενα ἡδονὴν ποιεῖ. Ἀλλ' αἱ μὲν εἰσιν αἰσχραὶ τῶν κατὰ ἀπόλαυσιν ἡδέων, αἱ δ' ὐ τοιαῦται. Καὶ τὰς μὲν ὐκ αἰσχρὰς ἔστιν ἁπλῶς ἐκφράζειν, οἷον κάλλῳ χωρίου, καὶ φυτείας διαφόρους, καὶ ῥευμάτων ποικιλίας καὶ ὅσα τοιαῦτα.

viſu, aut tactu, aut guſtu, aut auditu, aut odoratu denique ſuavia ſunt, ea, cùm aptis deſcribantur verſibus, magnam afferre jucunditatem. Cujuſmodi ſunt locorum amœnitates, horti, flores, nymphæ, fontes, amores, deliciæ, nuptiæ, rivuli, luſciniæ cantus, odores, zephyri, humana pulchritudo, & reliquæ imagines ex naturâ depromptæ, quas rectè venuſtatis fontes eſſe ait † Demetrius Phalereus.

Ob hanc rem pulchri ſunt verſûs, quos in Sympoſio Platonis recitat Agatho, cùm amorem dicat afferre,

Εἰρήνην μὲν εν ἀνθρώποις, πελάγει δὴ γαλήνην,
Νηνεμίαν δ' ἀνέμοις, κοίτην ὕπνοντ' ἐνὶ κήδει.

Hæ autem imagines ſunt jucundiſſimæ: quid enim tam jucundum, quàm pax civitati, maris tranquillitas navigantibus, venti lenitas viatoribus, lectus & ſomnus mœrentibus? Nec minùs lætæ ſunt imagines in Sapphûs verſiculis, quos in libro ſecundo *de Formis* citat Hermogenes, qui multa ibidem de ſuavitate, ipſe quoque ſuaviter, ſcripſit:

Καδδ' ὕδωρ ψυχρὸν κελαδεῖ δι' ὄσδων
Μαλίνων, αἰθυσθομένων δὴ φύλλων
Κῶμα καταῤῥεῖ.

Nihil enim ferè excogitari poteſt dulcius, quàm imago "Aquæ gelidæ "per malorum ramos murmurantis, & ſomni, trementibus foliis, leniter "defluentis."

Vellem profectò non intercidiſſent tot & tam divina Sapphûs carmina. Quæ ſuperſunt (ut ipſius poetriæ utar verbis) ſunt ‡ "auro ipſo magis "aurea." Et notabile eſt Demetrium, Hermogenem, Dionyſium Halicarnaſſeum, & reliquos artis oratoriæ magiſtros, illam perpetuò citare, cùm de *venuſto* dicendi genere loquantur. § Carmen autem in Atthida,

† Περὶ Ἑρμηνείας.
Εἰσὶ δὲ αἱ μὲν ἐν τοῖς πράγμασι χάριτες, οἷον νυμφαῖοι κῆποι, ὑμέναιοι, ἔρωτες, ὅλη ἡ Σαπφῦς ποίησις.
‡ Χρυσῷ χρυσότερα. Sapph. apud Demetr. Phal.
§ Longin. περὶ Ὕψους, Cap. x.

tanquam

tanquam *elati* generis exemplum profert Longinus; à quo valdè diſſentio. Quam enim habent cum *Elatione* affinitatem *lætiſſimæ* illæ imagines, puella ſuaviter loquens, & ſuaviter ſubridens? Prætereà nihil terribile aut horridum in hac Odâ deſcribit puella Leſbia, ſed jucundiſſimum animi motum, Amorem; &, ab illo ortam, totius corporis relaxationem; quæ imago ab Elato dicendi genere eſt alieniſſima: nam corpus permulcere & relaxare præcipua eſt delectationis & voluptatis proprietas. Hinc Amor apud poetas Græcos λυσιμελὴς, *membra diſſolvens*, ſæpiſſimè vocatur, ut Sappho,

Ἔρως δ' αὖτε μ' ὁ λυσιμελὴς δονεῖ.

Hanc ob rem Bacchum appellari Λυαῖον nonnulli putant; iidemque vinum † χάλιν ideò nominari aiunt, quòd *ſolvat* & *relaxet*. Sed ob deperdita cùm Sapphûs, tum etiam Erinnæ, Alcmanis, Alcæi, & Diphili, Apollodori, Philemonis, Alexidis, aliorumque poetarum, opera, præclaris illis Græcis ſacerdotibus plurimam ſcilicet debemus gratiam! Illos enim eò delirationis provexit anilis ſuperſtitio, ut complura veterum Græcorum poemata, eaque venuſtiſſima, combuſſerint; nimirum quòd in illis amantium nequitiæ, ut vocant, eſſent deſcriptæ.

Imaginum *venuſtatem* dictionis & verborum pulchritudo ſubſequitur. Neceſſe eſt enim poeta, de his lætiſſimis rebus ſcribens, verborum utatur ſplendore & dulcedine: de qua re videndus eſt Demetrius‡.

† Sic Hipponax,

Ὀλίγα φρονῆσιν οἱ χάλιι πιπωκότες.

& Archilochus apud Athenæum,

Πολλὸν δὲ πίνων καὶ χαλίκρητον μέθυ.

‡ Διὸ καὶ μὲν ἡ Σαπφὼ περὶ μὲν κάλλους ἄδουσα, καλλιεπὴς ἐστι, καὶ ἡδεῖα, καὶ περὶ ἐρώτων δὲ καὶ ἔρως καὶ περὶ ἀλκύονος, καὶ ἅπαν καλὸν ὄνομα ἐνύφαιται αὐτῆς τῇ ποιήσει.

Et alibi,

Ὥστε εἰ μέν τις ἐν πράγματι χάρις ἐστὶ, τάδε καὶ ἡ λέξις ποιεῖ ἐπιχαριτώτερα, οἷον,

Ὡς δ' ὅτε Πανδαρέου κούρη χλωρηὶς ἀηδὼν

Καλὸν ἀείδησιν, ἔαρος νέον ἱσταμένοιο.

ἐνταῦθα γὰρ καὶ ἡ ἀηδὼν χαρίεν ὄρνιθίον, καὶ τὸ ἔαρ φύσει χαρίεν. πολὺ δὲ ἐπικεκόσμηται τῇ ἐρημίᾳ, καὶ ἔστι χαριέστερα, τὸ τε Χλωρηὶς καὶ τὸ Πανδαρέου κούρη εἰπεῖν ἐπὶ ὄρνιθος. ἅπερ τῇ ποιητῇ ἴδιά ἐστι.

Quinetiam,

Quinetiam, ut ait Hermogenes, illæ voluptates, quas Amor ſecum affert, delectationem quandam præbent cùm deſcribantur; ſed aliis lectoribus aliam; nam lector pudicus deſcriptione modeſtâ & quaſi velatâ delectatur, qualis eſt,

Ἦ ῥα καὶ ἀΐσκας ἔμαρπτε Κρόνε παῖς ἦν παράκοιτιν.

laſcivus verò apertius quiddam poſtulat, & magis voluptuoſum; cujuſmodi eſt illa deſcriptio,

† Τοῖσι δ' ὑπὸ Χθὼν δῖα φύεν νεοθηλέα ποίην,
Λωτόν θ' ἑρσήεντα, ἰδὲ κρόκον, ἠδ' ὑάκινθον
Πυκνὸν καὶ μαλακόν, ὃς ἀπὸ χθονὸς ὑψόσ' ἔερσε.
Τῷ ἐνὶ λεξάσθην, ἐπὶ δὲ νεφέλην ἔσταντο
Καλὴν, χρυσείην· ϝιλπναὶ δ' ἀπέπιπλον ἔερσαι.
Ὡς ὁ μὲν ἀτρέμας εὗδε πατὴρ ἀνὰ Γαργάρῳ ἄκρῳ
Ὕπνῳ καὶ φιλότητι δαμείς· ἔχε δ' ἀΐσκας ἄκοιτιν.

&,

‡ Πορφύρεον δ' ἄρα κῦμα περισάθη ἔρει ἴσον
Κυρτωθέν. κρύψεν δὴ θεὸν, θνητήντε γυναῖκα.

Notiſſimæ ſunt in ſimili argumento Lucretii, Virgilii, Miltoni, & aliorum, deſcriptiones.

Venuſtarum imaginum pleniſſimum eſt Salomonis carmen; quod integrum eſſet citandum, ſi vellem omnes, quibus abundat, ſuavitates & elegantias exponere.

Ad Arabes igitur noſtros ac Perſas tranſeamus; quorum carmina præcipuè commendat venuſtas.

Quàm lepida hæc eſt Veris deſcriptio in Abi'lola carmine §,

قد اتاك الربيع يفعل ما
تامر فعل عبدك المامور *

† Iliad. Ξ. 347. ‡ Odyſſ. Λ. § Sekto'zzind. Carm. iv. Vid. Reiſkii Moall. p. 53.

وكسي

وكسي الارض خدمة لك يا مولاه
دون الملوك خضر الحرير*
وهي تختال في زبرجدة
خضر تعدي بلؤلؤ منثور*
وغدت كل ربوة تشتهي
الرقص بثوب من النبات قصير*

" Venit ad te Ver, ut mandata tua exequatur, tanquam ſervus,
" Terram autem tibi obediens, O tu qui ejus dominus es, præ cæteris regibus, viridi veſtit chlamyde:
" Ea verò ſmaragdis ornatur, qui margaritis ſparſis diſtinguuntur;
" Et unuſquiſque collis ſaltare cupit, veſtem indutus ex herbis ſuccinctam."

Dulciſſimum enim eſt nomen Veris; omneſque ejus deſcriptiones pulcherrimæ. Addam carmen perelegans, quod deſcriptioni epularum ob nuptias principum Samarcandiæ intexit *Ebn Arabſhâh* †,

في ربيع الوصل لما ان وفي ظبي الشرود
وسرت بشري الصباء للروض تنبي بالورود
خرت الانهار والاغصان مالت للسجود
واجتمعنا في رياض حسنها يسبي الوجود
فالسحاب انصب فيها بالحشا امسي يجود

Vere accedente, cùm perfectum habet corpus hinnuleus fugax,
Et venit lætus zephyri flatus hortis roſarum adventum annuncians,
Murmurant rivi, & rami adorationis causâ ſe flectunt,
Et convenimus in hortulis, quorum pulchritudo naturam amore rapit,
Nubes autem ſuper eos elevatæ in omni parte copioſos fundunt imbres.

† Hiſt. Tim. p. 234.

نثر

نثر الدرّ علينا منه بلور الغمام
فوق صحن سندسي فيه بالياقوت جام
وثغور من عقيق زانها حسن ابتسام
وعيون من لجين ناظرات لا تنام
وغصون الدوح حفتنا بانواع النغوم

Spargit ſuper eos margaritas nubium chryſtallum,
Super planitiem ſericam, in quâ pocula ſunt pyropina,
Denteſque ſunt ex jaſpide, quos riſûs gratia decorat,
Oculique ex argento, blandè intuentes, qui non dormiunt,
Et ſylvæ rami variis nummis (roris guttis) nos aſpergunt.

طيرها فيه غنا اذ علا عودا وطار
وشذاها ضاع فيه المسك لما منه غار
والصباء امسي عليلا في رباها حين سار
جنة الفردوس فيها وجه بدري حين نار
اصبحت جنات عدن تشتهي فيها الخلود

Aves ejus (ſylvæ) canunt, cùm in ramum aſcendunt & volitant,
Et ab odore ejus afflatur moſchus, cùm ex eo deſcendunt,
Et aura fit languida, cùm per colles ejus tranſeat;
Hortus paradiſi eſt, in quo eſt facies lunæ meæ (amicæ) cùm ſplendeat,
Fit Edeni hortulus, in quo delectatur æternitas.

يا لها من عشرة جاءت بانواع الهنا
ليس فيها غير لثم وارتشاف واعتنا
وكووس دايرات وغناء وغنا
لو راءها زاهد من ربحها كان انثني
لم يسعه عندها من زهده الا الجحود

Oh! qualis eſt in illo hilaritas, quæ affert varias voluptates!
Nihil eſt in eo præter oſcula, & baſiationem, & blanditias,

Et

Et pocula rorantia, & cantionem, & quietem;
Si eum vidiſſet vir ſolitarius, ab odore ejus eſſet mutatus,
Nihilque ei reſtaret in eo à piis votis, præter egeſtatem.

قم نديمي عاطني فالدهر لا يسوي الحزن
كاس عيش ينمحي في مزجها صرف الزمن
الطلا والماء والخضرة والوجه الحسن
لا تطع في ذا عذولا انه خب كهن
في حشاه عليان لا تقل خلّ ودود

Surge, ſodalis, da mihi (tempus enim non admittit mœrorem)
Poculum hilaritatis; à cujus temperatione deleatur fortunæ mutatio;
Suave vinum, & aqua, & viriditas, & pulchra facies!
Ne obtemperes de his rebus reprehenſori; eſt enim ſeductor, tanquam is
In cujus præcordiis eſt turpis faſtus; nihil itaque dicas quod amicitiam corrumpat.

Capiti huic de Venuſtate nequeo non ſubjicere poetæ Turcici carmen, quod in ſuo genere perfectum vocari poteſt. Poematis illius, quod *Veneris Pervigilium* nominatur, haud eſt abſimile; placuit igitur verſionem poeticam numeris *Trochaicis* contextam addere:

دكله بلبل قصّه سن كم كلدي ايام بهار
قوردي هر بر باغده هنكامهٔ هنكام بهام
اولدي سيم افشان آكا ازهار بادام بهار
عيش ونوش ايت كم كچر قالمز بو ايام بهار

" Audis luſciniæ cantum dicentis, Ver adeſt: inſtruitur verno tempore in
" omni horto conopeum: argentum ſpargunt flores amygdalæ. Sis
" lætus & hilaris; nam avolat, haud manet verna tempeſtas."

يينه انواع شكوفيله بزندي باغ وراغ
عيش اچون قوردي چچكلري صحن كلشنده اوتاغ

كم

كم بلور اول بهاره دك كه وكيم اوله صاغ
عيش ونوش ايت كم كچر قالمز بو ايام بهار

" Rursùs variis floribus ornantur horti & prata: lætitiæ causâ inſtruitur
" in roſario floreum tabernaculum. Quis ſcit an, dum Ver manebit,
" quiſquam ſit inter nos vitâ fruiturus? Sis lætus, &c.

طرف كلشن نور احمد برله مالامالدر
سبزه لرنده صحابه لالهٔ خير الالدر
هي محمد امّتي وقت حضور حالدر
عيش ونوش ايت كم كچر قالمز بو ايام بهار

" Extrema pars roſeti luce *Ahmedis* plena eſt; inter flores, tulipæ ſunt
" illius ſociis ſimiles. Agite, Mohammedani, lætitiæ tempus hoc eſt.
" Sis lætus, &c.

قلدي شبنم يينه جوهردار تيغ سوسني
ژاله لر الدي هواي طويله له كلشني
كر تماشا ييسه مقصودك بني اسله بني
عيش ونوش ايت كم كچر قالمز بو ايام بهار

" Factus eſt ros iterum in mucrone lilii ſplendor. Roris guttæ per
" aërem in roſarium deſcendunt: ſi voluptatem quæris, me, me audi.
" Sis lætus, &c.

رخلري رنكين كوزلر در كليله لاله لر
كم تولاقلرينه درلو جوهر اصمش ژاله لر
الدانوب صنمه كه بونلر بويله باقي قاله لر
عيش ونوش ايت كم كچر قالمز بو ايام بهار

" Genæ puellarum formoſarum ſunt cum roſis lilia, quarum auribus
" variæ roris gemmæ appendent. Noli te decipere, neu ſperes has
" venuſtates eſſe permanſuras. Si lætus, &c.

كلستانده

كلستانده كورونن لاله وكل نعمانله
باغده قان الدي شمسك نشتري بارانله
عارفك بو دمي خوش كور بو كون يارانله
عيش ونوش ايت كم كچر قالمز بو ايام بهار

" In roſario apparent tulipæ, roſæ, anemonæ; horto ſanguinem emit-
" tunt ſolis & imbrium ſcalpella; viri ſagacis inſtar, hunc diem cum
" amicis hilariter tranſige. Sis lætus, &c.

كتدي اول دملر كه اولوب سبزه‌لر صاحب فراش
غنچه فكري كلشنك اولميشدي بغرنده باش
كلدي بر دم كم قراردي لاله‌لره طاغ وطاش
عيش ونوش ايت كم كچر قالمز بو ايام بهار

" Præteriit tempus quo ægrotæ jacebant herbæ; quo roſæ calyx caput in
" ſinum depoſuit: adeſt tempus illud, quo colles & ſaxa floribus or-
" nantur. Sis lætus, &c.

ابر كلزار اوستنه هر صبح كوهر باريكن
نفحهٔ باد سحر پر نافهٔ تاتاريكن
غافل اولمه عالمك محبوبليغي واريكن
عيش ونوش ايت كم كچر قالمز بو ايام بهار

" Nubes ſuper roſarium matutino tempore ſemper gemmas pluunt; ha-
" litus auræ recentis plenus eſt moſcho Tartarico. Ne ſis negligens,
" neu amore hujus vitæ tenearis. Sis lætus, &c.

بوي كلزار اتدي شولدكلو هوايي مشكناب
كم يره اينجه اولور قطرهٔ شبنم كلاب
چرخ اوتاق توردي كلستان اوستنه كونلك سحاب
عيش ونوش ايت كم كچر قالمز بو ايام بهار

" Odor roſeti uſque eò aërem dulcem reddidit, ut guttæ roris, prius
" quàm in terram deſcendunt, fiant aqua roſacea. Æther ſuper hor-
" tulum nubila, tanquam umbraculum, tendit. Sis lætus, &c.

كلستانك هر نه سن الدي شيه باد خزان
عدل ايدوب بربرايله وردي يينه شاه جهان
دولتنده بادەلر كام اولدي ساقي كامران
عيش ونوش ايت كم كچر قالمز بو ايام بهار

" Roſetum (quiſquis es, *audi)* invaſerat malus Autumni ventus; ſed " rursùs apparuit Rex terrarum, juſtitiam omnibus adminiſtrans; illo " regnante, pocillator fortunatus vino optato potitus eſt. Sis lætus, " &c.

اومرم بوله مسيحي بو مربع اشتهار
اهلنه اوله بو چارابرو وكوزلر يادكار
بلبل خوش كوي سن كل‌يوزلولر له يوري وار
عيش ونوش ايت كم كچر قالمز بو ايام بهار

" Speravi equidem hoc carmine vallem hanc illuſtrem reddere; fiat illius " incolis hujus convivii & harum formoſarum *μνημόσυνον*! Tu luſcinia " es, O *Meſihi*, dum incedis inter puellas roſeis genis præditas. Sis " lætus, hilaris; nam avolat, haud manet verna tempeſtas."

CARMEN TURCICUM.

Alites audis loquaces per nemora, per arbutos,
Veris adventum canentes tinnulo modulamine;
Dulcè luget per virentes mollis aura amygdalas:
Nunc amandum eſt, nunc bibendum; floreum Ver fugit, abit!

Ecce jam flores refulgent gemmeis honoribus,
Quique prata, quique ſaltûs, quique ſylvulas amant:
Quis ſcit an nox una nobis dormienda æterna ſit?
Nunc amandum eſt, nunc bibendum; floreum Ver fugit, abit!

Quantus

Quantus eſt nitor roſarum! quantus hyacinthi decor!
Non ocellus, cùm renidet, eſt puellæ lætior:
Hic levi dies Amori eſt, hic Voluptati ſacer.
Nunc amandum eſt, nunc bibendum; floreum Ver fugit, abit!

Ecce baccatæ recentis guttulæ roris micant,
Per genam roſæ cadentes, perque mite lilium:
Auribus gratum, puellæ, ſit meum veſtris melos.
Nunc amandum eſt, nunc bibendum; floreum Ver fugit, abit!

Ut roſa in prato refulget, ſic teres virgo nitet,
Hæc onuſta margaritis, illa roris gemmulis:
Ne perenne vel puellæ vel roſæ ſperes decus.
Nunc amandum eſt, nunc bibendum; floreum Ver fugit, abit!

Aſpice, ut roſeta amictu diſcolori ſplendeant,
Prata dum fœcundat æther læta gratis imbribus,
Fervidos inter ſodales da voluptati diem.
Nunc amandum eſt, nunc bibendum; floreum Ver fugit, abit!

Jam ſitu deformis ægro non jacet roſæ calyx;
Ver adeſt, ver pingit hortos purpurantes floribus,
Perque ſaxa, perque colles, perque lucos emicat.
Nunc amandum eſt, nunc bibendum; floreum Ver fugit, abit!

Ecce, per roſæ papillas ſuavè rident guttulæ,
Quas odorifer reſolvit lenis auræ ſpiritus;
Hæ pyropis, hæ ſmaragdis cariores Indicis.
Nunc amandum eſt, nunc bibendum; floreum Ver fugit, abit!

Is tenellis per vireta ſpirat è roſis odor,
Ut novum ſtillans amomum ros in herbas decidat,

Suavè

Suavè olentibus coronans lacrymis conopeum.
Nunc amandum eſt, nunc bibendum; floreum Ver fugit, abit?

Acris olim cum malignis fæviit ventis hyems;
Sed roſeto, ſolis inſtar, Regis affulſit nitor;
Floruit nemus repentè, dulce manavit merum.
Nunc amandum eſt, nunc bibendum; floreum Ver fugit, abit!

His iners modis, *Meſihi*, melleam aptabas chelyn:
Veris ales eſt poeta; verna cantat gaudia,
Et roſas carpit tepentes è puellarum genis.
Nunc amandum eſt, nunc bibendum; floreum Ver fugit, abit!

PARS QUARTA:

De Poematum Aſiaticorum Argumentis.

CAPUT XII.

الحماسة

SIVE

De Poeſi Heroicâ.

SEPTEM eſſe ſtatui poeſeos Aſiaticæ ſpecies, quarum ſingulæ, ut fusè ac plenè exponantur, ſeparata capita requirunt.

Nam aut res geſtas ac *bella narrat* poeta, aut mortuos *deflet*, aut lectores *monet*, aut *amores* ac delicias pingit, aut proborum hominum & clarorum virtutes *collaudat*, aut improborum vitia *reprehendit*, aut denique naturæ proprietates *deſcribit*. Ad has ſpecies omnis ferè poeſis redigi poteſt. Exponam autem, quibus in argumentis præcipuè floreant Aſiatici; & exempla quædam illuſtriora ſeligam, cùm ad argumenti explanationem comparata, tum ad ſermonis varietatem, quarum hanc jucundam eſſe puto, illam neceſſariam. De poeſi bellicâ primùm differam; de cæteris deinceps loquar.

Veterum igitur Arabum campeſtris vita atque inculta neminem ferè latet. Erant, ut notum eſt, valdè feroces, vindictæ & gloriæ cupidiſſimi, pugnatores

pugnatores tandem ita acres, ut ipſa *mors* (perantiqui poetæ utor verbis) illis *melle dulcior* eſſe videretur †.

Cùm adeò tributim ſeparati ac diſtincti viverent, ſingulæ tribûs bellum cum vicinis geſſerunt ferè perpetuum : & quoniam illis incitatiſſimi erant affectûs, quot inter eos heroës, tot pœnè poetæ admirabiles extiterunt; iidemque fuerunt ſæpè victores & victoriæ præcones. Hos adeò veros fuiſſe poetas exiſtimo, & tam elato perdignos nomine, quorum ſola fuerit magiſtra vehemens animi incitatio, & unica præceptrix, Natura. Nec enim abeſſe poteſt, quin valdè ſublimis ſit & horrida in *præliis* deſcribendis gentis pugnaciſſimæ poeſis. Credibile eſt, Æſchylum è Marathonis, Salaminis, & Platææ præliis, animum horridiorem & quaſi bellicum ad tragœdias ſcribendas attuliſſe. Hinc Alcæus, aureo plectro, ut Quintilianus ait, donandus, militare quiddam in levioribus etiam carminibus cecinit: ab hoc fonte derivata eſt Archilochi vis & majeſtas, quem de ſeipſo dixiſſe memoriâ proditum eſt,

Εἰμὶ δ' ἐγὼ Θεράπων μὲ Ἐνυαλίοιο ἄνακτος
Καὶ Μουσέων ἐρατὸν δῶρον ἐπιστάμενος.

Homerum etiam, fontem illum τῆς ὕψεως, & poeſeos heroicæ patrem, multis præliis interfuiſſe, eſt veriſimillimum.

Hinc originem duxerunt illæ altiſſimæ tranſlationes, quibus utuntur in hoc poeſeos genere antiqui Arabes; hinc illa Προσωποποιΐα admirabilis in carmine veteri, ubi *Tâbat Sherra*, heros idem & poeta, de facto quodam audaciſſimo loquens, ait,

الموت خزيان ينظر

Vidit Mors, & erubuit.

† ان الموت احلي لنا من العسل *

&,

&,

يعروري ظهور المهالك

Terga Exitii nudus inequitavit.

adde,

اذا هزّه في عظم قرن تهللت
نواجذ افواه المنايا الضواحك *

Cùm illum (enſem) in hoſtis oſſibus motitet, emicant
Dentes ex ore Mortis dirè cachinnantes.

Hinc illæ imagines magnificæ,

فوارس لا يملّون المنايا
اذا دارت رحا الحرب الزبون

Equites, quos mors ipſa tædio non afficit,
Dum belli contumacis rota volvitur.

& illa *Antaræ* in Moallaka,

في حومة الموت التي لا تشتكي
غمر اتها الابطال غير تغمغم *

In mortis æſtu, cujus gurgites non reformidant heroes, nec timidè muſſant.

Et illa, quâ idem poema ſuum claudit, grandis exultatio,

ولقد خشيت بان اموت ولم تكن
للحرب دايرة علي ابني ضبضم *
الشاتمي عرضي ولم اشتمهما
والناذرين اذا لم القهما دمي *
ان يفعلا فلقد تركت اباهما
جزرا لسباع وكل نسر قشعم *

" At verebar, ne quid mihi accideret, & ne bellum ſuper duos filios
Demdemi non eſſet converſum ;

" Illos

" Illos dico, qui famam meam læferunt, me non laceſſente, & voverunt, niſi illis ſanguinem meum concederem,
" Se facturos—At enim reliqui illorum patres leonibus & aquilis rapacibus pabulum."

Notum eſt, antiquos Arabum heroas per vaſtas ſolitudines ac rupes ſolitos eſſe vagari, vel ut labores ſibi familiares redderent, vel ut hoſtium propulſarent injurias. Hinc in libro *Hamaſa* laudatur heros, quia

يري الوحشة الانس الانيس ويهتدي
بحيث اهتدت امّ النجوم الشوابك *

Cum Vaſtitate arctiſſimam init ſocietatem, eoque progreditur, quo ducit ſtellarum denſè conſertarum mater.

" *Stellarum matrem*" cœlum vocat poeta: eſtque pulcherrima *Metonymia.*

Sed omninò elatiſſimi ſunt, ob frequentes terroris & obſcuritatis imagines, illi verſûs, quos in notis ad *Tharafah* citat *Reizkius:*

جواب جوات الفجاج التي بها
النعام وعزف الجن والمتغول *
وليل دجوجي بهيم ظلامه كما
اسود في السيجان جون مجال *
قطعت اذا ما القوم كانوا كانهم
من النوم غبدي خروع تتهيل *
ولو عرضت ظالماء كاليم حندس
وداوية مخشية الهول هوجل *
يضل بها الهادي ويدعو بها
الصدي ويجول من يسري ويهول *

" Pervado

" Pervado hiatûs rupium abruptos, in quibus habitat *Struthiocamelus*, & ſibilant genii ac lemures;

" Noctemque caliginoſam, craſſis tenebris obductam, tanquam umbras Sijani nigras, rigidas, difficiles,

" Tranſeo, dum comites ſomno gravati, velut fruticis Khirû pendentes ramuli, inclinati jacent;

" Etiamſi occurrant tenebræ, tanquam mare obſcurum, & ſolitudo vaſta, formidanda, terribilis;

" In quâ errat viæ dux, lugubrè canit noctua, & viator attonitus tumultuatur."

Sunt in linguis Europæis hujuſmodi carmina. Extant Runicæ poeſeos pulcherrimæ relliquiæ, quas in lucem protulerunt Reſenius, Olai, Wormius, & Verelius, & reliqui veteris Danorum literaturæ indagatores: ſed de illis hoc loco non differam; ſeparatum enim aliud volumen requirunt. Nec dubitari poteſt, quin illa carmina, quæ hodiè à *Scotis* memoriter citari ſolent, veterum *Celtarum* mores atque ingenium pulcherrimis pingant coloribus. In linguis recentioribus legimus *Hiſpanum* illum *Alonſum*, de ſuis rebus geſtis non ſine dignitate, & dictionis altitudine canentem; & *Camoenſium Luſitanum*, cujus poeſis adeò venuſta eſt, adeò polita, ut nihil eſſe poſſit jucundius; interdum verò, adeò elata, grandiloqua, ac ſonora, ut nihil fingi poſſit magnificentius.

Quod ad *Græcos* attinet; Tyrtæi relliquias habemus verè magnificas, & pervelim *Alcæi* carmina, cum aliis Lyricis, ſacerdotes illi pravè religioſi non combuſſiſſent; nam paucæ illius poetæ admirabilis & civis optimi ſunt relliquiæ, eæque plurimùm amatoriæ, ſed valdè ſublimes. Quòd ſi de amoribus ac deliciis loquens, tam ſit grandis & excelſus, quantæ tandem ſublimitatis artifex eſſe potuit, cùm cecinit

" Pugnas, & exactos tyrannos."

In verſibus illis, quos citat *Athenæus*, bellica inſtrumenta commemorat:

Μαρμαίρει δὲ μέγας δόμος χαλκῷ
Πᾶσα δ' Ἄρει κεκόσμηται ςέγη,
Λαμπραῖσι κυνέαισι· καθ᾽ ἂν
Λευκοὶ καθύπερθεν ἵππιοι λόφοι
Νείσσι, κεφαλαῖσιν ἀνδρῶν ἀγάλματα.
Χάλκειαι δὲ ϖασσάλοις κρυπ]οῖσιν
Περικείμεναι λαμπραὶ κναμίδες,
Ἔρκος ἰσχυροβελὲς, θώρακες τε νέω λίνω.
Κοῖλαί τε κατασϖίδες βεβλημένων.
Παρ᾽ δὲ Χαλκιδικαὶ σϖάθαι,
Παρ᾽ δὲ ζώματα ϖολλὰ κὴ κυπασίδες.
Τῶν ἐκ ἔςι λαθέσθαι, ἐϖειδὴ
Πρώτιςοι ὑπὸ ἔργον ἔςαμεν τόδε.

quos verſùs ex opere quodam longiori depromptos eſſe arbitror.

Prætereà magnificum habemus *Hybriæ Cretenſis* σκολιὸν, quod ideò citabo, quia veterum Arabum poeſi ſit perſimile,

† Ἐςί μοι ϖλῆτος μέγα δόρυ,
Καὶ ξίφος, κὴ τὸ καλὸν λαισήϊον,
Πρόβλημα χρωτός. τέτῳ γὰρ ἀρῶ,
Τέτῳ θερίζω, τέτῳ ϖατέω
Τὸν ἁδὺν οἶνον ἀϖ᾽ ἀμπέλων,
Τέτῳ δεσϖότας μνοίας κέκλημαι.
Τοὶ δὲ μὴ τολμῶντες ἔχειν δόρυ,
Καὶ ξιφος, κὴ τὸ καλὸν λαισήϊον,
Πρόβλημα χρωτὸς, ϖάντες γένυ
Πεπληότες ἐμόν κυνέοντι, δεσϖότην
Καὶ μέγαν βασιλέα φωνέοντι.

† Vide Athenæum, Lib. xv.

Sic

Sic poeta antiquus in † Hamaſa,

وما لي مال غير درع ومغفر
وابيض من الحديد صقيل *
واسمر خطي القناة مثقف
واجرد عريان السراة طويل *

" Non ſunt mihi opes præter loricam & caſſidem,
" Et enſem album, ferreum, politum,
" Haſtamque fuſcam, Indicam, rigidam,
" Lævemque gladium, nudam habentem aciem, procerum."

Sed ad *Aſiaticos* redeamus; & de majoribus eorum operibus loquamur, quæ res bellicas atque heroüm facta deſcribunt. Equidem inter poemata heroica *Timuri hiſtoriam*, quam compoſuit ſcriptor admirabilis Ebn Arabſhâh, non vereor recenſere: ita pulchris enim abundat imaginibus, ita jucundis narrationibus, & deſcriptionibus naturæ, morum, affectuum; ita magnificis illuminatur figuris, tam dulci numerorum varietate, tantâ elegantiarum copiâ conſpergitur, ut nihil cogitari poſſit accommodatius ad lectorem vel delectandum, vel docendum, vel etiam permovendum. Duas hic liber partes complectitur, alteram, de Timuri rebus geſtis; alteram, de illius nepote, *Khalil Soltán* vocato, juvene amabiliſſimo, ſed, ob infinitam liberalitatem & formoſæ mulieris amorem, de ſummo gloriæ faſtigio in terram dejecto. Hanc partem, ſi in actûs eſſet deducta, tragœdiam vocarem, eamque pulcherrimam; illam, poema epicum, & ſanè nobiliſſimum, audeo dicere. Poſt exordium elaboratum, in quo divinum numen elatiſſimis ſententiis collaudat, argumentum proponit, cujus utilitatem demonſtrat: oſtendit deinceps quibus gradibus ad incredibilem poteſtatem aſcenderit Timurus; Perſidem, Indiam, Syriam, Arabiam, copiis Tartarorum invictis vaſtatas deſcribit; deinde, cùm ita altè heroa elevârit, ut modò non cœlum ipſum attingere videatur, ad tumulum properantem, & in terrâ depreſſum pingit. Hæc autem omnia non frigidè,

† Vide Schultens. Not. ad Iſfahan.

non

non ſiccè denarrat, ſed librum conſpergit jucundiſſimâ rerum varietate, deſcriptionum copiâ, & ſuaviſſimis poeſeos Aſiaticæ luminibus. Multas porrò intexit narrationes, quas Græci Ἐπεισόδια vocant, eaſque muſâ Homericâ non indignas. At dicet fortaſſè aliquis; Quale eſt hoc poema, aut quomodo epicum appellari poteſt, cùm nec juſta fabula ſit, nec una actio, nec intra debitam temporis circumſcriptionem diſtricta? Quid de legibus poeticis ſentiam, quibuſque cauſis adductus eas pro nihilo putem, commodiorem inveniam exponendi locum. Hic ſufficiet cum Luciano, ſcriptore doctiſſimo, decernere, *Unicam eſſe poeticæ legem, voluntatem poetæ:* † cæteras Gallorum genti politiſſimæ relinquamus;

Gallis has, Philodemus ait.

At cujuſmodi, inquies, eſt hoc poema, cùm verſibus non ſit conſcriptum? Certè ſi cum Idylliis atque Odis *Arabum* conferatur, ſermo eſt merus; ſin cum *Europæis* carminibus comparetur (de recentioribus loquor) perfecta eſt poeſis: nam, ut tranſlationum atque imaginum quaſi ſtellas omittam, quibus hoc opus diſtinguitur; ſententiarum clauſulæ perpetuò ſimiliter deſinunt, & numerosè cadunt; quas ſi diſtinxeris, verſûs effeceris dulciſſimè modulatos, inæquales illos quidem, ſed Pindari aliorumque Lyricorum verſibus æqualiores. Ergò modulatum hoc dicendi genus, quod *Arabes* سجع vocant, & quod cum margaritis inter ſe nexis bellè comparant, meritò poeſis dici poteſt. Quiſquamne, præter poetam, herois exercitum tam lætè & ſplendidè deſcriberet, & cum *Vere* compararet?

ولضلضت السنة الخناجر والنيازك فبرزت عذبات العذبات
ونشرت اعلام الكتايب فانبثت اشاهير الازاهير علي عقبات
العقبات وعلي الجملة فان الربيع حاكي ببروقه بوارقه وبرعوده
صواعقه وبخمايله وروابيه نمارقه وزرابيه وبركامه قتامه وبشقايقه
اعلامه وباشجاره المزهرة خيامه وباغصانه رماحه وامر ونهيه بعواصف
رياحه وكتايبه السود بكتبه الخضر وبازهاره الزرق مزارقه الزهر

† Ποιητικῆς ἀκρατὴς ἡ ἐλευθερία, καὶ νόμος εἷς,
Τὸ δόξαν τῷ ποιητῇ.

وبسيوله

وبسيوله الحجافة مسير جحافله واضطراب بحر فيالقه بتموج
خمايله عند هبوب اصايله واستهرّ بين ذلك العرار والرند قافلا
بالبال الفارغ الي سمرقند فسار والسرور نديمه والحبور خديمه
والاسّ معاقره والنشاط مسامره

" Agitati ſunt jaculorum & pugionum mucrones, & prodierunt ramulo-
" rum extremitates; explicata ſunt cohortum vexilla, & ſparſi flores
" ſplendidiſſimi ſuper collium juga. Ad ſummam, produxit Ver ful-
" gura enſibus exercitûs nitidis ſimilia, & tonitrua militum clamori-
" bus; hortulos autem & colliculos ſimiles eorum ephippiis & pulvi-
" naribus ornatis; denſas porrò nubes pulveri, anemonas vexillis;
" arbores floreas tentoriis, ramos ſpiculis conſimiles; & æmulatum eſt
" (Ver) ventis ſuis vehementibus mandata ejus (Timuri) & prohibi-
" tiones; & cohortes ejus nigras vireſcentibus ſuis foliis, & floribus
" ſuis cæruleis crateras ejus ſplendidos, & confluentibus ſuis rivis pro-
" gredientem ejus exercitum, & agitatum mare legionum ejus motu
" fluctuanti hortorum ſuorum, dum auræ veſpertinæ ſpirabant. Sic
" inter herbas fragrantes (buphthalmum) & myrtos tranſiit Timurus,
" ad Samarcandam feliciter iter faciens; fuit autem ei hilaritas ſodalis,
" & lætitia ancilla, & gaudium comes aſſiduus, & voluptas pediſſequa."

Unum tamen eſt, fateor, quod eſt in epico poemate rariſſimum; nempe eò tendere videtur poeta Arabs, ut Timurum lectori quàm infeſtiſſimum reddat; ponit enim crudelem, impium, inhumanum: ſed interdum aliqua veritatis ſcintillula elucet, & multa narrat de illius magnificentiâ, de patientiâ, de fortitudine, de placabilitate. At ne hoc quidem adduci poſſum, ut *Ebn Arabſhâh* ex epicorum poetarum choro ejiciam: nam cùm finis ſit poetæ, ut lectorem erudiat, nihil intereſt, virumne deſcribat amabilem, & virtutibus cumulatum, quem imitari conemur, an vitiis deformem, cujus à nobis amoveamus exemplum. Sed de Arabibus ſatis multa.

Perſis

Perſis poetam tulit in hoc genere ſine controverſiâ admirabilem, Ferduſium. Is varia ſcripſit poemata de heroüm ac regum Perſicorum rebus geſtis, quæ in unum colliguntur volumen, quod شاه نامه *Shah nama* inſcribitur. Hæc poemata ſervatis temporum ordinibus diſponuntur. Nobiliſſimum inter ea, & longiſſimum (voluminis enim permagni propè dimidiam partem conſtituit) eſt ſine ullâ dubitatione *verè epicum*; & profectò nullum eſt ab Europæis ſcriptum poema, quod ad Homeri dignitatem & quaſi cœleſtem ardorem propius accedat. Complectitur antiquum illud bellum ac Perſis memorabile inter *Afraſiab* Tartariæ Tranſoxianæ regem, & tres illos Perſarum reges *Caicobad*, *Caicaus*, *Caikhoſru*, quorum ultimus (Græcorum Cyrus) Afraſiabum ſuâ manu interfecit. Poematis heros, ut vocatur, eſt notiſſimus ille Perſarum Hercules, qui *Ruſtem* nominatur: ſunt tamen alii heroes ſatis multi, quibus ſua etiam tribuitur gloria. Sed de hoc poemate ſeparatim atque alio volumine, ſi tempus atque otium ſuppetit, copioſè differam; ac fortaſſe etiam totum opus in lucem proferam. Nunc ſufficiet primum, qui occurrit, locum, tanquam exemplum, apponere.

چو شاه جهاندار بنهود روي
زمينرا ببوسيد وشد پيش اوي
منوچهر برخواست از تخت عاج
ز ياقوت وپيروزه بر سرش تاج
بپرسيد بسيار وبنواختش
بر خويش بر تخت بنشاختش
وزان كركساران وجنك اوران
وزان نره ديوان مازندران
بپرسيد بسيار وتيهار خورد
سپهبد يكايك همه يادكرد
كه شادان بزي شاه تا جاودان
زجان تو كوته بد بدكيهان

برفتم

برفتم بدان شهر دیوان نر
چه دیوان که شیران پر خاشخر
زاسبان تازي تکاورتر اند
زکردان ایران دلاورتر اند
سپاهي که سکسار خوانند شان
پلنگان جنگي کهانند شان
زمن چون بدیشان رسید آگهي
زآواز من مغز شان شد تهي
بشهر اندرون نعره برداشتند
وزانپس همه شهر بگذاشتند
سپه جنب جنبان شد وروز تار
پس اندر فراز آمد وپیش غار
درافتاد ترس اندرین لشکرم
پذیرم که تیمار آن چون خورم
چو هفتصد مني کرز برداشتم
سپاهي بران مرز نگذاشتم
همیرفتم وکوفتم مغز شان
تهي کردم از پیکر نغز شان
نبیره جهاندار سلم سترک
به پیش اندر آمد بکردار کرک
جهانجوي را نام کرکوي بود
یکي سرو بالا جهانجوي بود
بهادر هم از تخم ضحاک بود
سر سرکشان پیش او خاک بود
چو برخواست از لشکرکش کرد
رخ نامداران ما کشت زرد

من این کرز یکزخم برداشتم
سپهرا هم انجاي بگذاشتم
خروشي برآورد اسبم چو پیل
زمین شد پریشان چو دریاي نیل
دل آمد سپهرا همه باز جاي
سراسر سوي رزم کردند راي
چو بشنید کرکوي آواز من
چنان زخم کوپال سرباز من
بیامد بنزدیک من رزم ساز
چو پیل دمان با کمند دراز
مرا خواست کارد بخم کمند
چو دیدم خمیدم براه کزند
کمان کیاني کرفتم به چنگ
به پیکان پولاد وتیر خدنگ
عقاب دلاور بر انکیختم
چو آتش بر او تیر میریختم
کمانم چنان بد که سندان سرش
بشد دوخته مغز با مغفرش
نکه کردم از کرد چون پیل مست
در آمد یکي تیغ هندي بدست
چنان آمدم شهریارا کمان
کزو کوه زنهار خواهد بجان
وي اندر شتاب ومن اندر درنگ
همي جستمش تا کي آید بچنگ
چو آمد که مرد جنکي فراز
من از جرمه چنکال کردم دراز

کرفتم

كرفتم كمر بند مرد دلير
ززين برسستم بكردار شير
بخاكش فكندم چو پيل ژيان
زدم تيغ هندي ورا بر ميان
چو افكنده شد شاه از ينكونه خوار
سپه روي برگاشت از كارزار
نشيب وفراز وبيابان وكوه
بهر سو شدند انجمن هم كروه
سوار وپياده ده ودو هزار
فكنده در آمد درانجا شمار
بشاهي وشهري وجنكي سوار
همانا كه بودند سيصد هزار
چه سنجد بداندیش با بخت تو
به پيش پرستنده تخت تو
چو بشنيد كفتار سالار شاه
برافراخت بر ماه فرخ كلاه
مي ومجلس آراست شد شادمان
جهان پاك ديد از بد بدكمان

‘ Cùm rex, terrarum dominus, vultum oſtendiſſet,
‘ Terram oſculatus eſt (Samus) & ad eum acceſſit.
‘ Manucheherus è ſolio eburneo ſurrexit,
‘ Pyropis & cæruleis gemmis ornato; & in capite (fulſit) corona.
‘ Multa eum rogitabat, & comem ſe ei præbuit,
‘ Secum in ſolio eum ſedere fecit.
‘ (Rogabat) autem de lupis prælii ac bellatoribus,
‘ Et gigantibus malevolis *Mazenderánæ*.
‘ Multa rogitavit, & ſollicitus fuit,
‘ Heros autem ſingulis quæſtionibus diſtinctè reſpondit,

 ‘ Dicens,

‘ Dicens, “ Lætus, O rex, perpetuò vivas,
“ Ab animâ tuâ procul ſint malevolorum hominum propoſita!
“ In urbem illam gigantum veni;
“ At quorum gigantum? leonum ſcilicet minacium.
“ Equis Arabicis ſunt velociores;
“ Heroibus Perſicis magis intrepidi.
“ Exercitûs eorum, quos *Secſâr* vocant,
“ Tigridas belli eſſe putes.
“ Cùm de meo adventu nuncium accepiſſent,
“ Ob rumorem meum capita amentia fuerunt.
“ In urbe clamorem excitabant,
“ Et deinde per totam urbem tranſibant.
“ Agitata eſt acies, & obſcuratum diei lumen,
“ Alii in collibus congregati ſunt, alii in vallibus.
“ Tum militibus meis timor incidit;
“ Non abeſſe potuit, quin ob hanc rem ſollicitus eſſem;
“ Quamvis ſeptingentos clavæ meæ ictûs infligerem,
“ Non poſſem aciem in illam regionem ducere;
“ Veni tandem, & capita eorum contundebam,
“ Vultûs eorum pulchros deformes reddidi.
“ Nepos magni imperatoris Salmi
“ Incedebat antè aciem lupo ſimilis,
“ Huic heroi nomen erat Kerkavi,
“ Heros fuit cujus ſtatura cupreſſum rettulit.
“ Mater ejus à Zohako prognata fuit,
“ Principes fortium militum præ illo pulvis erant.
“ Cùm ex acie oriebatur pulvis,
“ Gena militum noſtrorum pallore tincta eſt;
“ Equidem uno clavæ meæ ictu
“ Inter medias hoſtium turmas viam aperui,
“ Ita violentè irruit equus meus, ſicut elephas,
“ Ut tota terra, tanquam Nili fluctus, agitata ſit;

“ Tunc

" Tunc aciei redibat animus,
" Unanimè autem in prælium ruebant;
" Cùm vocem meam Kerkavi audiviſſet,
" Et ſtrepitum clavæ meæ, capita findentis,
" Ad me prælii cupidus venit,
" Inſtar torvi elephantis, cum longo laqueo,
" Tortum in me laqueum paravit,
" Ego verò, cùm eum vidiſſem, periculum novi appropinquare,
" Arcum † regium manu cepi
" Cum ſagittâ populeâ cuſpidem habente ferream;
" Alas ſagittarum, tanquam aquilas, volare feci,
" Sagittas, flammis ſimiles, in illum effudi.
" Putavi me tandem ut ſuper incude capitis ejus
" Propè cerebro ejus caſſidem infixiſſe
" Vidi tandem ex pulvere eum, ſicut elephantem ebrium,
" Irruere, gladium Indicum dextrâ vibrantem.
" Putabam, magne rex, eum ita eſſe violentum,
" Ut etiam montes ob ejus impetum ſibi metuerent.
" Ille itaque feſtinabat; equidem cunctabar;
" Expectabam enim uſque adeò donec propiùs accederet,
" Cùm verò acceſſiſſet magnanimus bellator,
" Ex equo meo manûs extendi.
" Cepi manu meâ viri fortis balteum,
" Illumque ex ephippiis evulſi, leoni ſimilis,
" In terram eum dejeci, ſicut furens elephas,
" Gladio meo Indico medium ejus corpus effodi.
" Cùm rex eorum hoc modo interfectus eſſet,
" Exercitus è belli campo terga dabant.
" Valles, & colles, & deſerta, & montes
" Cohortes (fugientes) undique receperunt.
" Equites ac pedites duodecim mille

† De arcu Caiano vide Herbel. p. 235.

" In

" In campo proſtrati jacebant.
" Cum rege inclyto, equite, bellatore ;
" Fuerant autem primò trecenti mille ;
" Quid valet malevolentia, ad fortunam tuam minuendam,
" Contra eos qui ſunt ſolii tui cultores ?"
' Cùm herois verba rex audiviſſet,
' Coronam ſuam fortunatam uſque ad lunam erexit.
' Vinum & convivium parari juſſit, hilaris fuit,
' Et orbem terrarum malevolis viris vacuum aſpexit.'

Liceat mihi, quamvis verear ut crimen temeritatis effugiam, experiri, an hæc bellatoris *Perſici* oratio metro *Virgiliano* accommodari poſſit.

Samus, ut aurato cinctum diademate Regem
Vidit ovans, excelſa ferebat ad atria greſſum ;
Quem rex ad meritos facilis provexit honores,
Et ſecum in ſolio juſſit conſidere eburneo,
Cælato rutilanti auro, inſertiſque pyropis.
Magnanimum affatus tum blandâ heroä loquelâ,
Multa ſuper ſociis, ſuper armis multa rogabat,
Jam, quantos aleret tellus *Hyrcana* gigantes,
Jam, quâ parta manu nova ſit victoria *Perſis :*
Cui dux hæc memori parens eſt voce locutus.
Venimus ad caſtra hoſtilis, rex maxime, gentis :
Gens eſt dura, ferox ; non aſpera ſævior errat
Per dumeta leo, non ſylvâ tigris in atrâ ;
Non equus in lætis *Arabum* it velocior agris.
Cùm ſubitò trepidam pervenit rumor in urbem
Adventare aciem, queruli per tecta, per arces,
Auditi gemitûs, & non lætabile murmur.
Ilicet æratâ fulgentes caſſide turmas
Eduxere viri ; pars vaſtos fuſa per agros,
Pars monte in rigido, aut depreſsâ valle ſedebat :

Horruit

Horruit ære acies, tantæque à pulvere nubes
Exortæ, ut pulchrum tegeret jubar ætherius ſol.
Quale in arenoſo nigrarum colle laborat
Formicarum agmen, congeſtaque farra reponit;
Aut qualis culicum leviter ſtridentibus alis
Turba volans, tenues ciet importuna ſuſurros;
Tales proſiluere. Nepos ante agmina *Salmi*
Cercius emicuit, quo non ſuit ardua pinus
Altior, aut vernans riguo cypariſſus in horto.
At *Perſarum* artûs gelidâ formidine ſolvi
Arguit & tremor, & laxato in corpore pallor:
Hoc vidi, &, valido torquens haſtile lacerto,
Per medias juſſi, duce me, penetrare phalangas;
Irruit alatus ſonipes, ceu torvus in arvis
Æthiopum latis elephas, neque ſenſit habenam:
Militibus vires redière, & priſtina virtus.
Ac velut, undantis cùm ſurgant flumina *Nili*,
Et refluant, avidis haud injucunda colonis,
Pinguia frugiferis implentur fluctibus arva;
Sic terra innumeris agitata eſt illa catervis:
Cùm ſtrepitum audierit noſtrum, ingentemque fragorem
Findentis galeas & ferrea ſcuta bipennis,
Cercius, horrifico complens loca vaſta boatu,
In me flexit equum, me, crudeli enſe, petebat,
Captivumque arcto voluit conſtringere nodo;
Fruſtra; nam, lunans habilem nec ſegniter arcum,
Populeas miſi duro mucrone ſagittas,
Flammarum ritu, aut per nubila fulminis acti.
Ille tamen celeri ruit impete, noſque morantes
Increpitat, letum minitans, rigidaſve catenas:
Ut verò acceſſit violenti turbinis inſtar,
Pulſus ut & clypeus clypeo eſt, & caſſide caſſis,

Illum

Illum insurgentem, dirumque infligere vulnus
Conantem, arripui, quà discolor ilia cinxit
Balteus, & rutilis subnexa est fibula baccis.
Strenua tum valido molimine brachia versans,
E stratis evulsi equitem, qui pronus, inermis,
Decidit, & rabido frendens campum ore momordit;
Pectora cui nivea, & ferratâ cuspide costas
Transfodi, madidam defluxit sanguis in herbam
Purpureus, tristisque elapsa est vita sub umbras.
Haud mora, diffugiunt hostes, ductore perempto,
Saxa per, & colles; nostris victoria turmis
Affulsit, cæsosque doles, *Hyrcania*, natos.
Sic pereant, quicunque tuo, rex optime, sceptro,
Qui premis imperio stellas, parere recusent!
Dixit; & heroäs *Persarum* rector ovantes
Laudibus in cœlum tollit; jubet inde beatas
Instaurari epulas, & pocula dulcia poni:
Conventum est, textoque super discumbitur auro.

CAPUT XIII.

المراثي

SIVE

De Poesi Funebri.

DE Poesi luctuosâ ac funebri longo sermone differere, nec initiò proposui, nec necessarium puto. Hujus autem poeseos duo sunt genera; alterum, incitatum, breve, querulum: cujusmodi sunt illi Alcmanis versûs,

Κατα-

† Καταθνάσκει, Κυθέρει', ἄβρὸς Ἄδωνις. τί κε θεῖμεν;
Κα]ατύπ]εσθε, κόραι, κ᾽ κα]ερείκεσθε χιτῶνας.

alterum, mœſtum quidem, ſed paullò ſedatius, & laudationi finitimum. Hoc genus Ἐπικήδειον alii vocant, alii Ἐλεγεῖον, illud Ἰάλεμον, quod Latini *Næniam* ſeu *Leſſum* appellant. *Arabes* utrumque nominant ولولة, nam vox אֲנִיָּה, quâ Hebræi *Lamentationem* ſignificant, apud illos *Cantricem* deſignat.

Utriuſque generis præclara exempla complectitur libri *Hamaſa* pars ſecunda; quæ tertio Ἀνθολογίας libro reſpondet: ſed in hoc loco de Meleagri, poetæ admodùm venuſti, atque aliorum carminibus in hoc genere laudatiſſimis, nihil neceſſe eſt multa loqui. Atqui non omittendum eſſe puto ‡ *Eratoſthenis* elegans epigramma de *Anaſtaſiæ* cujuſdam obitu:

Φεῦ, φεῦ, ἀμετρήτων χαρίτων ἔαρ ἡδὺ μαραίνει
Ἀμφὶ σοὶ ὠμοφάγων χεῖμα τὸ νερτερίων.
Καί σε μὲν ἥρπασε τύμβος ἀπ᾽ ἠελιώτιδος αἴγλης,
Πέμπ]ον ἐφ᾽ ἑνδεκάτῳ πικρὸν ἄγεσαν ἔτος.
Σὸν δὲ πόσιν γενέτην τε κακαῖς ἀλάωσεν ἀνίαις,
Οἷς πλέον ἠελίῳ λάμπες, Ἀναστάσιη.

Pulcherrima ſunt hoc in genere § Meleagri in Heliodoram, ‖ Platonis in Dionem, ¶ Callimachi in Heraclitum, epigrammata flebilia; nec minùs perfectæ Bionis in Adonidem, Moſchi in Bionem, Ovidii in Tibullum, elegiæ: & plena ſuavitatis Horatii de morte Quintilii Ode. Sed hæc omnia ſunt notiſſima: ad Aſiaticos igitur veniamus; qui cùm

† Hos verſûs Hephæſtion Antiſpaſticos vocat. Mihi videntur iis pedibus, vel potiùs numeris, conſtare, qui appellant Ἰωνικοὶ ἀπ᾽ ἐλάσσονος, ut Horatiana illa,

Miſerarum eſt neque amori,

& quæ ſequuntur.

‡ Anthолog. lib. iii. § Anthолog. lib. iii. ‖ Diog. Laert. in Platonis Vitâ.
¶ Apud eundem in Vitâ Heracliti.

in

in reliquis poematum generibus, tum in hoc potiſſimum eminent; quam rem exempla quædam illuſtriorem reddent.

Sunt autem belliſſimi, & cùm tranſlatione venuſtâ, tum jucundâ brevitate inſignes, illi verſûs, quos de obitu *Nozâmi'l Molki* compoſuit poeta † Shabl o'ddoulah,

كان الوزير نظام الملك لولوة
يتيمة صاغها الرحمن من شرف
بدت فلم تعرف الايام قيمتها
فردّها غيرة منه الي الصدف

" Fuit Vizir Nozámo'l Molc margarita pretioſa, quam numen divinum ex ipſâ nobilitate formaverat.

" Effulſit: at pretium ejus ignorabat ætas; idcircò invidit eam Deus hominibus, & in concham leniter repoſuit."

Quatuor hoſce verſiculos totidem hendecaſyllabis converti:

Illuſtris fuit Ille margarita,
Purâ luce nitens, colore puro;
Quam, gemmæ pretium latere queſtus,
Conchæ reſtituit Deus parenti.

Pervelim mihi contingat *Ibni Zaiati* elegiam videre, ſanè flebiliter ſcriptam de morte puellæ formoſiſſimæ, quam perditè amaverat: hujus poematis unum diſtichon citat Herbelotius, idque plenum tenerrimi affectûs,

يقول لي الخلّان لو زرت قبرها
فقلت فهل غير الفواد لها قبر *

" Dicebant mihi ſodales, ſi ſepulchrum amicæ viſitarem (curas meas aliquantulum fore levatas),

" Dixi autem, An ideò aliud præter hoc pectus habet ſepulchrum?"

† Abu'l Ferege, pag. 363.

Interdum

Interdum tamen elatiùs ſcribunt, quàm elegiæ ſimplicitas pati videatur. Quàm animosè erumpit *Amárah Al Yemani!*

رميت يا دهر كفّ المجد بالشلل
وجيده بعد حسن الحلي بالعطل *

" O Fortuna, manum gloriæ exareſcere feciſti,
" Et collum ejus, poſt ornamentorum pulchritudinem, monilibus nudâſti."

Ecce autem poetam *Perſicum*, qui totam naturam luctuoſam pingit ob regis cujuſdam magnifici interitum,

امروز شاها ملك جهان دل تنكست
فيروزه چرخ هر زمان بر رنكست *

" Hodiè, O rex, totius naturæ pectus contrahitur;
" Et ætheris gemma cærulea identidem colorem mutat."

Quam ſententiam in ſimili argumento elatiſſimè amplificat *Abu Becr Al Dani* †,

وما حلّ بدر التمّ بعدك داره
ولا اظهرت شمس الظهيرة مبسما
تكاد الحيا والريح شقّت جيوبها
عليك وناح الرعد باسمك معلما
ومزق ثوب البرق واكتست الضحي
حدادا وقام النجم الجو ماءتما
يجيب بها الهام الصدي ولها
لما اجاب القيان الطاير المترنما
كانّ لم يكن فيها انيس ولا التقي
بها الوفد جمعا والخميس عرمرما

† Apud Ebn Khalicân.

" At poſt te in domicilio luna plena non requieſcit,
" Nec ſplendidè ridet ſol meridianus,
" Jam verò pluvia & ventus veſtes ſuas lacerant,
" Ob tui deſiderium, & vocat tonitru nomen tuum notum,
" Et ſcindit veſtem fulgur, & induit meridies
" Ferrum, & ſtellæ cœli conventum luctuoſum conſtituunt.
" Reſpondent ſibi raucæ noctuæ flebiliter,
" Cùm reſpondent præficæ veloces, ſtrepentes,
" Velut ſi non eſſet ei ſodalis, nec convenirent
" In eâ turba congregata, & cohors numeroſa."

Sed omninò dulciſſimum eſt carmen in capite ſecundo libri Hamaſa, de morte viri fortiſſimi ac perliberalis Maâni,

الّا علي معن وقولا لقبره
سقتك الغوادي مربعًا ثم مربعًا *
فيا قبر معن انت اول حفرة
من الارض خطّت للسماحة مضجعا *
ويا قبر معن كيف واريت جوده
وقد كان منه البر والبحر مترعا *
بلي قد وسطت الجود والجود ميت
ولو كان حيا ضقت حتي تصدّعا *
فتي عيش في معروفه بعد موته
كما كان بعد السيل مجراه مرتعا *
ولما مضي معن مضي الجود فانقضي
واصبح عرنين المكارم اجدعا *

" Accedite, duo mei ſodales, ad Maanum, & ſepulchro ejus dicite :
" Irrigent te nubes matutinæ imbribus poſt imbres.
" At O Maani ſepulchrum, tu, qui primò fovea fuiſti
" In terrâ, nunc ſterneris beneficentiæ cubile :

" Et

" Et O Maani ſepulchrum, ut recepiſti liberalitatem,
" Quà terræ ac maria fuerunt plena!
" Imò, accepiſti liberalitatem, at mortuam,
" Nam profectò ſi viva eſſet, ita anguſtum eſſes, ut diſrumperes.
" Juvenis erat, qui, ob largitionem, poſt interitum vivit,
" Velut pratum, per quod defluxit rivus, jucundiùs vireſcit:
" At mortuo Maano, mortua eſt liberalitas, ac deceſſit,
" Et nobilitatis faſtigium refectum eſt."

In poemate eleganti quod Ebn Arabſhâh, tanquam faſtigium quoddam ſplendidiſſimum hiſtoriæ Timûri ſubjungit, ferè triginta ſunt verſûs, qui, ſi ſeparatim eſſent compoſiti, inter elegias recenſeri poſſent; hos adeò propter elegantiam eximiam placet apponere.

اين الذين وجوههم كانت تلالا كالزبور*
اهل السعادة والحجي وذو السيادة والوقور*
والمطغيوا بدر السماء والخجلوا فيض البحور*
وسفتهم ريح الفناء سفي الرمال يدّ الدبور*
اين البنون ومن غدا للقلب افراحا ونور*
كانوا اذا رفع الحجاب وزحزحت عنهم ستور*
تلقي الدنيا قد اشرقت كالشمس من سجف الخدور*
من كل ظبي احور او ظبية تزري بحور*
نشر الجمال عليهم ثوب الدلال علي حبور*
وفدتهم مهج الوري من شر احداث الدهور*
كانوا اذا سكنوا مكانا حركوه من السرور*
كانوا علي وجه الدنيا حدقا وللاحداق نور*
وحدايقا لرياضها وعلي حدايقها زهور*
بينهاهم في سكرهم وقد مازج الدل الغرور*

والعبر

والعمر غض والزمان مسلم لهم الامور*
واذا بساقي الموت فاجاهم بكاسات الثبور*
فسقي رياض حياتهم قدحا اعاد الكل بور*
تركوا فسيح قصورهم رغما الي ضيق القبور*
وسقوا كووس فراقهم صبرا لكل شج غيور*
من شق حزنا جيبه ولفقدهم دق الصدور*
لوكان ينفعه الرشااو كان يجديه النذور*
لفداهم ووقاهم ورعاهم رعي الحذور*
سكنوا الثري فتغيرت تلك المحاسن والشعور*
ورعاهم دود البلي وفراهم فري الجزور*
امسوا رميماً في الثري وثووا الي يوم النشور*
يسعي المحب مخاطبا اجداثهم يوما يزور*
ينعي ويندب نابحا قبرا تناوشه الدثور*
ويمرغ الخدين في ترب يراها كالدرور*
يدعوا فليس يجيبه الا صدا صمّ الصخور*

" Ubi ſunt ii, quorum facies tanquam ſanctus liber ſplendebant,
" Juvenes fortunati, & ſapientes, dominatum habentes ac dignitatem,
" Qui lunam cœli extinxerunt, & marium effuſionem pudore effecerunt?
" At diſperſit eos exitii ventus, ut arenam diſpergit Zephyrus.
" Ubi ſunt adoleſcentuli, & ii qui fuerunt cordibus lætitia ac lumen?
" Ab illis, cùm ablatum eſſet velum, & remota ab iis aulæa,
" Terrarum orbis emicuit, tanquam è velamine occulto prodiens;
" Omnes hinnuli pulchris præditi oculis, aut capreolæ contemptas reddentes nymphas cœleſtes:
" Veſtiit eos pulchritudo chlamyde deliciarum ac lætitiæ;
" Eoſque redemit hominum ſpiritus à malis adverſæ fortunæ.
" Cùm locum quemvis habitarent, eum hilaritate moverunt:

" Fuerunt

" Fuerunt in terræ facie oculi, & oculis lumen;
" Et hortuli in pratis, & in hortulis flores.
" Cùm adhuc eſſent ebrii, cùm ſe extulit fallax eorum & grata protervitas,
" Dum ætas vigebat, & fortuna iis rerum dominatum concedebat,
" Ecce, venit mortis pocillator, & ad eos exitii cyathos attulit,
" Et irrigavit vitarum eorum hortulos ſcypho, qui omnes ad nihilum redegit.
" Reliquerunt ampla palatia, in ſepulchra anguſta compulſi;
" Et pocula diſceſſûs eorum præbuit apſinthium unicuique amico dolore affecto,
" Qui ob triſtitiam ſinum lacerat, & ob eorum deſiderium percutit pectus.
" Si utilia eſſent dona, aut ſi valerent vota,
" Certè illos redimerent ac ſervarent & ſtudioſâ curâ cuſtodirent.
" Jam verò terram incolunt; perierunt illæ ſuavitates ac ſcientiæ;
" Veſcitur iis exitii vermis, & ſcindit eos ut mactanda pecora:
" Attriti jacent ſub terrâ, ubi manebunt uſque ad judicii ultimi diem.
" Venit amicus eorum, ut eos alloquatur, & ſepulchrum jugiter viſitat;
" Gemit, ac plorat querulè, juxta ſepulchrum, quod invadit oblivio;
" Et genas pulvere inquinant, quæ anteà fuerant margaritis ſimiles:
" Vocant, at nihil iis reſpondet, niſi rauca montium echo."

Belliſſimum eſt in hoc genere poema in viceſimâ *Haririi Mekâma*, quod integrum ſubjiciam:

عندي يا قوم حديث عجيب
* فيه اعتبار للبيب الاريب
رأيت في ربعان عمري اخا باس
* له حد الحسام القضيب

يقدم

يقدم في المعرك اقدام
من يوقن بالفتك ولا يتريب *
فيفرج الضيق بكرّاته حتي
يري ما كان ضنكاً رحيب *
ما بارز الاقران الا انثني
عن موقف الطعن برمح خضيب *
ولا سما يفتح مستصعباً
مستغلق الباب منيعاً مهيب *
الا ونودي حين يسمو له
نصر من الله وفتح قريب *
هذا وكم من ليلة باتها
يبيس في برد الشباب الغشيب *
يرتشف الغيد ويرشفنه
وهو لدي الكل المفدي الحبيب *
فلم يزل يبتزّه دهره
ما فيه من بطش وعود صليب *
حتي اصارته الليالي لقاً
يعافه من كان منه قريب *
قد اعجز الراقي تحليل ما به
من الدأ واعيا الطبيب *
وصارم البيض وصارمته
من بعد ما كان المجاب المجيب *
وآض كالمكنوس في خلقه
ومن يعش يلق دواهي المشيب *
وهاهو اليوم مسجي فمن
يرغب في تفكين ميت غريب *

" Habeo,

" Habeo, amici, miram narrationem, à quâ exemplum ſibi ſumat auditor peritus & intelligens.

" Vidi in flore ætatis meæ juvenem fortiſſimum, gladio armatum acuto & gracili.

" In certamen irruit, perinde ac ſi certus eſſet aliquid audendi, & non pertimuit.

" His præliis uſque eò anguſtias dilatavit, ut id, quod obſtructum fuerat, pateret.

" Ubi provocavit adverſarios, nunquam rediit à pugnæ contentione ſine ſpiculo ſanguine imbuto;

" Nec unquam inſtituit arcem oppugnare arduam, occluſam, formidabilem, excelſam,

" Quin clamatum ſit, cùm id inſtituiſſet,

" Victoria à cœlo & præſidium appropinquat!"

" Prætereà quot noctes egit veſtibus adoleſcentiæ tectus nitidis!

" Molles puellæ & dabant ei & receperunt ab eo oſcula, & ille ubique gratus fuit ac jucundus.

" Sed fortuna non deſiit fortitudinem illius ac vires eripere,

" Donec tempora ita eum afflixerint, ut ab illo conjunctiſſimi amici decederent.

" Debilis fuit magus, nec morbum ejus ſanare potuit, & tumultuatus eſt medicus.

" Enſes autem candidi illum vulnerabant, poſtea quàm & ab hoſte reſponſum accepiſſet, eique viciſſim reſpondiſſet.

" Nunc autem jacet tanquam fera in latibulo; nam quicunque vivit, miſeriis temporis eſt obnoxius.

" Ecce illum hodiè veſte funebri involutum! Et quis mortui peregrini curat exequias?"

Hæc elegia non admodum diſſimilis eſſe videtur pulcherrimi illius † carminis de Sauli & Jonathani obitu; atque adeò verſus iſte

† 2 Sam. I.

L e

ما بارز الاقران الا انثني
عن موقف الطعن برمح خضيب

" Ubi provocavit adverſarios nunquam rediit à pugnæ contentione ſine ſpiculo ſanguine imbuto."

ex Hebræo reddi videtur,

מדם חללים מחלב גבורים
קשת יהונתן לא נשוג אחור :

" A ſanguine occiſorum, à fortium virorum adipe,
" Arcus Jonathani non rediit irritus."

Cùm illius poematis omnium ſermone celebrantur venuſtas & pulchritudo, volui integram elegiam huic loco ſubjungere in verſiculos diſtinctam:

† קינה לדוד
הצבי ישראל על במותיך
חלל איך נפלו גבורים :
אל תנידו בגת אל
תבשרו בחוצת אשקלון :
פן תשמחנה בנות פלשתים
פן תעלזנה בנות הערלים :
הרי בגלבע אל טל ואל מטר

† Inſcribitur etiam hoc poema קשת ſive *Arcus*; more Aſiaticorum, qui ea carmina, quibus præcipuè delectantur, inſcriptione brevi, & de verſu quodam inſigniori deſumptâ, notare ſolent. Sic percelebratum carmen poetæ *Câb Ben Zobeir* vocitatur modò الامان ſive *Securitas*, modò *Bânat Soâd*, propterea quod hoc habeat initium,

بانت سعاد فقلبي اليوم متبول

" Abiit amica mea Soada, & cor meum hodiè mœrore conficitur."

Sic Alcorani Capita inſcribuntur

والشمس ,والليل ,الغلق ,الفيل ,الكوثر

&c.

Interdum etiam pervagata carmina, quæ memoriter identidem recitari ſolent, nomine ad argumentum accommodato inſcribunt. Velut illa in hiſtoriâ Antaræ & Ablæ, quibus mater occiſum filium deflet, & cives ſuos *Beni Badr* ad pugnandum impellit, inſcripta ſunt ab Arabibus *Dolorum Solatia*, ut ait libri auctor هذه الابيات تسميها العرب المثيرات للاحزان

Nota eſt autem ſignificatio vocis ثاءر

עליכם

עליכם ושדי תרומות :
כי שם נגעל מגן גבורים
מגן שאול בלי משיח בשמן :
מדם חללים מחלב גבורים
קשת יהונתן לא נשוג אחור
וחרב שאול לא תשוב ריקם :
שאול ויהונתן הנאהבים
והנעימם בחייהם :
ובמותם לא נפרדו
מנשרים קלו מאריות גברו :
בנות ישראל אל שאול בכינה
המלבשכן שני עם עדנים
המעלה עדי זהב על לבושכן :
איך נפלו גברים בתוך המלחמה
יהונתן על במותיך חלל :
צר לי עליך אחי יהונתן
נעמת לי מאד נפלאתה
אהבתך לי מאהבת נשים :
איך נפלו גבורים
ויאבדו כלי מלחמה :

Elegiæ hujus παράφρασιν quandam *Græcam*, quam, cùm eſſem peradoleſcens, contexui, liceat hoc loco apponere :

Ὦ μοι ἐγὼ, θανέτην ἄρ᾽ ἐν ὄρεσιν αἰπεινοῖσιν
Ὀφθαλμῶ λαοῖο, δύ᾽ Ἰσραῆλος ἀώτω ;
Κατθανέτην εν ὄρεσσιν ἀκήδεε. σύν τ᾽ ἄρα κέινοιν
Εἰ καλὸν, εἰ τιμῆεν ἐτ᾽, ἀγλαὸν ἔι τι πέφυκεν,
Κάτθανεν, εἰ λαμπρὸν χαρίτεσσιν. κάτθανε κέινοιν
Σύν τε φιλοφροσύνη, σύν τ᾽ ἀγλαΐης γλυκοέσσης
Ἄνθεα, σύν τ᾽ ἀρετὴ καὶ τιμή. Μή νύ τοι, ἠχοῖ,
Αἴσσομαι, ἀλλοδαποῖσιν εν ἀνθρώποις ψιθυρίζῃς,
Ἀλλὰ σιωπηλή γ᾽ ἧς κ᾽ ἄψοφος, ὧδέ νυ ἔτοι
Παῖδες δυσμενέων καὶ παρθενικαὶ βαθύκολποι
Οὔποτέ κεν χαίροιεν εν ἄλσεσιν, ἠδὲ γελῶντες

Σύν τ' εὐηγορίᾳ, σύν τ' ἐχθοδοποῖς ἀλαλαγμοῖς,
Σύν τε χοροστασίαισιν ἐπισκιρτῶεν ἀναιδεῖς.
Ὦ ὄρος, ὦ σπήλυγγες ἀνήδονοι, ὦ Γελβυὰ,
Μηκέτι νῦν σίλβοι κεν ἀν' εὐπέταλον ὑάκινθον
Ἀσακτὶ δρόσος ἀργύρεος, μήθ' ὑγρὸν ἴωσι
Θρῆνον ἀηδονιῆες ἐπ' ἀκροκόμῳ κυπαρίσσῳ.
Ὑμῖν δ' κεν ἄρυρα φέροι σάχυν, ἠ γαλαθήνων
Τετραπόδων κε πλέον τελέθοι γένος, ἠδέ κεν ἄρνες
Παίζοισαι σκιρτῶεν ἀν' εἰαρινὸν λειμῶνα,
Οὐδ' ἄρα κεν χίμαροι γ' ἐπιμηλάδες, ἀλλ' ἀγάλακτοι
Οἶϊες, ἀλλ' ἀκυθοί κ' ὦσιν, κεῖναι γὰρ ἀώτου
Ἡρώων ἄθρησαν ἰόμενω θανέεσθαι,
Ἄθρησαν Σαῦλον ῥιψάσπιδα, ὅς τινα μήπω
Χριόμενον βασιλῆα νέῳ ῥαθάμιγξιν ἐλαίῳ.
Ἄμφω μὲν καλώ γ' ἤτην, ἄμφω δὴ κρατίστω,
Ἄμφω θεσπεσίως δεδαημένω ἐκπολεμῶσαι,
Ἄμφω νικῆσαι δ', ἅτ' ἀνέδραμον αἴθερι δισσὼ
Αἰετώ, ἢ φλογόεντε δι' ἠρανὸς ἤριπον ἄστρω,
Ἤ τις ἅμα σκύμνῳ βλοσυρῷ θὴρ, λυσσαλέος θήρ,
Ἔσπευσεν μακραῖς ἐνὶ χερμάσιν, ὧδ' ἄρα κείνω
Εὐτύκτυς κλισίας τε κὴ αὔλια δηϊάασκον.
Ὦ νύμφαι λειμωνιάδες, κοῦραι ῥοδοπήχεις,
Ἕρπετε, παρθενικαὶ μαλακαίποδες, ἔ ῥα χοροῖσιν
Οὐδὲ περιπλέκτοις ἀγανῶς ποσὶν, ἀλλά γε πέπλων
Λύετε πορφυρέων περόνας, κὴ ἀμύσσετε χερσὶν
Ἀμβολαδὶς κεφαλὰς ξανθότριχας, ἠδ' ἄρα κόλπυς
Ἀσαγὲς ἀργυρέυς δακρύων ἀναδεύετ' ἐέρσῃ
Αἶψ' ὀλοφυρόμεναι, κὴ γὰρ νῦν ἠδέα Σαύλυ
Ὄμματα νὺξ ἤμβλυνε, σιδήρεος εὕνασεν ὕπνος,
Ὅς γ' ὑμῖν χλανίδας χρυσείας, χρύσεα δῶκεν
Ζώνια, κὴ τὰ πέδιλα, τάτ' ἔντεα, τὰς τ' ἄρα πόρπας,
Χρυσῷ κὴ φοίνικι καλὰς δαίδαλλε χιτῶνας,

Ὅς

Ὅς δ' ὑμῖν θυόεντι κρόκῳ παραδῶκεν ἐθείρας
Φαιδρύνειν, μύρτοις τε καὶ εὐώδεσσιν ἐλαίοις.
Φίλτατ' Ἰωνάθανε, φρέσι μοι σύ μεν ἔσκες ἐρανὸς
Πεδύ τι καὶ περὶ τῶν ἑτέρων, σέο δὴ γλυκυφώνε
Αὐδή, καὶ γῆρυς, ὁποταὶν κλαίω τεὸν οἶτον,
Οὕασι καὶ μῦθοι μελιηδέες ἰνδάλλονται.
Ἡδύ τι παρθενικαῖς ὀαριζέμεν, ἦδύ τι νύμφων
Στησαμένων χορὸν εὐρὺν εν ἄλσεσιν ἐψιάασθαι,
Ἡδύ τι συρίζειν λιγέως, ἀλλ' ἐὸν ὀαριστύν,
Οὐδὲ χοροιτυπίαι κεν εν ἄλσεσιν, ἐ σύριγγες
Ἡδέα δὴ τελέθεσιν, ἐπεὶ σέο, φίλταθ', ἄμαρτον.
Οὐκ ἄρ' ἐτ' ἠέλιον πάλιν ὄψετον, οἴμοι, ἑταίρω.
Κεῖσθον Ἰωνάθαν῾ καὶ Σαῦλ῾ χρυσεοπήληξ,
Ὀφθαλμὼ λαοῖο, δύ' Ἰσραῆλος ἀώτω.

CAPUT XIV.

الادب والنصيحة

SIVE

De Poesi Morali.

POESEOS, cujus finis est lectorem docere, duo videntur esse genera; alterum propositum finem dissimulat, ut epos & tragœdia; alterum apertè monet, velut illa poesis quam nunc tractare aggredior.

Perantiqua fuit & omnibus ferè gentibus usitatissima consuetudo, sapientiam & vitæ officia per elegantes, breves, & modulatas sententias docendi.

docendi. Notiſſima ſunt in hoc genere Phocylidis præcepta, & elegantiſſimæ Theognidis ſententiæ, iique verſûs, qui, à Pythagoreo quodam ſcripti, Pythagoræ ipſi falsò aſcribuntur. His addi poſſunt Ariſtotelis atque aliorum graviſſima Σκολιὰ, quæ inter epulas & pocula rorantia cantari ſolebant. Superſunt etiam † Odini præcepta antiquiſſima, in Runicâ linguâ ſcripta, quæ miram habent in ſuo genere pulchritudinem.

Veteres *Arabum* ſententiæ ſunt innumeræ; & permulta ſunt volumina, quæ امثال, ſive *Sententias*, complectuntur. Prætereà etiam nunc (ut ab homine *Syro* audivi) *Arabes* memoriter recitare ſolent proverbia ſapientiæ pleniſſima, cujuſmodi ſunt,

الضحك بلا سبب من قلة الادب

" Riſus ineptus ruſticitatis eſt indicium."

القول كالحلب ليس له ردّ
فكيف يردّ الحالب اللبنا

" Verbum lacti ſimile eſt, reverti nequit;
" Quomodo enim is, qui mulxit, lac poteſt reddere?"

Et illud *Perſicum* de Fortunæ inconſtantiâ,

اين فلك همچو شيشهٔ ساعتست
ساعتي زير وساعتي زبرست *

" Res humanæ vitri horarii ſunt ſimiles,
" Quod unâ horâ inferius eſt, & alterâ ſuperius."

& tetraſtichon illud,

دنيا مثال بحر عميق است پر نهنگ
آسوده عارفان كه كرفتند ساحلي

† Vid. *Haavamaal* à Reſenio editum.

دنيا

دنيا نيرزد آن كه پريشان كني دلي
زنهار بد مكن كه نكردست عاقلي

" Hujus vitæ curſus ſimilis eſt mari profundo crocodilorum pleno :
" Quàm tranquilli ſunt ſapientes viri, qui littus occupant !
" Hæc vita non tanti æſtimanda eſt, ut cor tuum (ejus cauſâ) turbes ;
" Cave : ne malefacias ; ſapientis enim non eſt."

&,

ما كان ذلك العيش الا سكرة
لذاتها رحلت وحلّ خمارها *

" Vita humana nihil aliud eſt niſi ebrietas ; cujus dulcedo protinus evolat ; ſed reſtat crapula."

At cùm deductiora ſint, non tam proverbia appellari debent, quàm præcepta, ſeu verſûs morales, quales ſunt illi de taciturnitate :

الصمت فالزم ولا تنطق بلا سبب
ان المقل والاكثار في تعب *
فان ظننت ان النطق من ورق
فاستيقننّ ان الصمت من ذهب *

" Silentio opus eſt ; ne ideò ſine cauſâ loquaris ;
" Nam auditor multarum vocum fatigari ſolet.
" Quòd ſi locutionem argenteam eſſe autumes,
" Hoc ſcito, ſilentium eſſe aureum."

& de ignorantiâ ;

وفي الجهل قبل الموت موت لاهله
واجسادهم دون القبور قبور *
وان المرء لم يحي بالعلم قلبه
فليس له حتي النشور نشور *

' Igno-

" Ignorantia affert ignaris ante mortem, mortem ;
" Et corpora illorum ſunt, ſine ſepulchris, ſepulchra :
" Quòd ſi quis doctrinâ cor ſuum non reficiat,
" Non erit illi ante reſurrectionem, reſurrectio."

& illa de humanarum rerum contemtione,

اي دل ازين جهان دلازار دركذر
وز تنكناي كنبد دوار دركذر
كار جهان نه لايق اهل بصيرتست
بكشاي ديده بر همه ازار دركذر
از بحر غم زحرص چو غواص شوخ چشم
غوطه مخور زكوهر شهوار دركذر .

" Cor meum, ab hac vitâ ærumnoſâ recede,
" Et ab anguſtiis cœli convertentis recede :
" Hujus vitæ negotia viros perſpicaces haud decent ;
" Oculum aperi ; ab omni moleſtiâ recede :
" In triſtitiæ mare avaritiæ cauſâ, ut urinator madidos habens oculos,
" Ne te immergas ; à gemmâ regiâ recede."

His addam verſûs elegantiſſimos, qui Principi perilluſtri *Shemſelmaâli* aſcribuntur :

الدهر يومان ذا صفوٌ وذا كدر
والعيش سطران ذا امن وذا حذر*
قل للذي بصروف الدهر عيّرنا
هل عاند الدهر الا من له خطر *
اما تري البحر تعلو فوقه جيف
ويستقرّ باقصي قعره الدرر*
اما تري الريح اذ هبّت عواصفه
فليس يقصف الا عالي الشجر*

وكم

وكم علي الارض من خضر ويابسة
وليس يرجم الا من له ثمر *
وفي السماء نجوم ما لها عدد
وليس يكشف الا الشمس والقمر *
احسنت ظنك بالايام اذ حسنت
ولم تخف سوف ما ياتي به القدر *
وسالمتك الليالي فاغتررت بها
وعند صفو الليالي يحصل الكدر *

" Tempus è binis conſtat diebus, hoc puro, illo terribili,
" Et vita è binis ordinibus, hoc ſecuro, illo formidabili.
" Dic ei, qui nos ob temporum mutationes vituperat,
" An premit fortuna quenquam niſi cui ſit præſtantia?
" Annon vides mare in cujus ſuperficie feruntur cadavera,
" At reſident extremo in fundo margaritæ?
" Annon vides, ut venti ſpirent vehementes?
" Sed nullas frangunt præter altas arbores.
" Quot ſunt in terrâ arbores cùm virides tum aridæ?
" At lapidibus nullæ petuntur, niſi eæ quæ fructûs afferant.
" In cœlo autem ſydera ſunt innumera;
" Sed defectum non patiuntur præter ſolem ac lunam.
" Præclarè de fortunâ ſenſiſti, cùm benigna eſſet;
" Et nihil timuiſti, niſi quod cum potentiâ aliquâ veniret:
" Pacem tecum coluit fortuna, ſed ab illâ deceptus es:
" Nam ſplendidas noctes ſubſequuntur obſcuræ."

Et illos de peregrinationis laudibus,

سافر تجد عوضا عمن تفارقه
وانصب فان لذيذ العيش في النصب *
ما في المقام اري اعزّا ولا ادبا
من غربة فدع الاوطان واغترب *

اني

اني رايت وقوف الماء يفسده
ان ساح طاب وان لم يجر لم يطب *
والشمس لو وقفت في الفلك دايمة
لملّها الناس من عجم ومن عرب *
والبدر لو لا أفول منه ما نظرت
اليه في كل حين غير مرتعب *
والاسد لو لا فراق الغاب ما افترست
والسهم لو لا فراق القوس لم تصب *
والتبر كالتبن ملقا في معادنه
والعود في ارضه نوع من الحطب *

" Peregrinator: invenies amicum pro illo quem reliquiſti;
" Et locum muta, nam in loci mutatione conſtat vitæ ſuavitas.
" Nihil video magis eximium ac præclarum
" Peregrinatione; relinque ideò patriam, ac peregrinator.
" Video aquam ſtagnantem putreſcere,
" Si fluit, dulcis eſt, ſi non fluit, non item.
" Quòd ſi perpetuò ſol in cœlo reſtaret,
" Cùm Perſæ tum Arabes eum faſtidirent.
" Et ſi nunquam occideret luna, nihil viderem ab eâ præter moleſtiam proficiſci.
" Si leo ſylvam non relinqueret, prædam non diſcerperet,
" Si ſagittæ arcum non relinquerent, ſcopum non attingerent:
" Aurum denique in fodinâ tanquam ſtramen projicitur,
" Et lignum aloës pretioſum, in terrâ ubi creſcit, lignum eſt commune."

Quorum ſimiles ſunt illi Perſici,

هر کس که سفر کند پسندیده شود
وز عین کمال نور هر دیده شود

پاکیزه

پاکیزه تر زآب نشاید هرگز
هرکجا کند مقام کندیده شود

" Quicunque peregrinatur, jucundus eſt,
" Et ab oculo perfectionis lux fit omnium oculorum:
" Nihil eſt aquâ nitidius,
" At ſi diù ſtagnat, fit putida."

Et illi,

بجرم خاک وبکردون باید کرد
که آن کجاست زارام واین کجاست زسفر
سفر مربي مردست وآشیانهٔ جاه
سفر خزانهٔ مالست داد استاد هنر
درخت اگر متحرک بودي زجاي بجاي
نه رنج ارّه کشیده ونه جفاي تبر

" Terræ globum & cœlum intuearis neceſſe eſt:
" Ubi eſt illa ob quietem, ubi hoc ob motum?
" Peregrinatio viri adjutrix eſt, & nutrix dignitatis,
" Peregrinatio opum theſaurus eſt, honorem emit:
" Arbor, ſi de loco in locum movere poſſet,
" Acutam ferram non ſentiret, nec duram bipennem."

Inter ſententias Turcicas nullas ferè legi his pulchriores:

وارمي بر خاطر که غم دن خارخاري اولمیه
قاني بر رخ کم حوادثدن غباري اولمیه *
بو گلستان جهانه سرتسر قلدم نظر
کورمدم بر گل که خار جان گزاري اولمیه *
نیچه بیلدر ایلرم بن بو خراباتي طواف
ایچمدم بر باده کم هرگز خماري اولمیه *

" Eſtne ullus ſtatus, ubi non ſit horrida triſtitia?
" Cujuſquamne in genis ſanguis mœrore non obſcuratur?
" Hoc roſetum hujus vitæ uſquequaque ſum contemplatus,
" Et nullam vidi roſam, ubi non eſſet ſpina animam ipſam vulnerans.
" Quot annos has tabernas ambivi!
" Et vinum nunquam hauſi, quod non ſecuta ſit crapula."

Quam ſententiam ſolutâ oratione expreſſit, nec ineleganter, Ali Chelebi,

هیچ بر مشام کلشن عالمدن بي خار جفا بوي وفا استشمام
اتمهش در وصغار وکبار دست ساقي روزکاردن بي خمار بادهٔ
خوشخوار ایچمهش در *

" In hujus vitæ roſeto ſine ſpinâ malignitatis auram fidei odoratu ſentire
" non licet; nec magnis nec parvis à manu pocillatoris fortunæ ſine
" crapulâ dulce vinum bibere conceditur!"

Non minus elegantes ſunt hæ ſententiæ *Perſicæ:*

مخالف نکردد بجان دوستدار
مغیلان نیارد بجز خار بار
زاعدا نجوید وفا هوشمند
که ریحان نروید زتخم سپند
ندید از ني بوریا کس شکر
که کوهر بکوشش نکردد دکر
کسي را که باشد بدي در نهاد
نیارد بجز مکر وتلبیس یاد

" In hoſtili pectore amicitia haud naſcitur;
" Sed acacia nihil præter ſpinas affert:
" Ab inimico ſapiens fidem non expectat,
" Nam à colocynthidis ſemine herba odorata non creſcit:
" Ab arundine ſtoreis aptâ nemo ſaccharum vidit,
" Nam uniuſcujuſque rei naturam nullus labor mutare poteſt:

" Quicunque

" Quicunque indolem habet pravam,
" Nullos afferet fructûs præter fraudem ac perfidiam."

Et illæ *Haririi* in *Mekáma* decimâ nonâ :

لا تايسن عند النوب من فرحة تجلوا الكرب *
فلكم سهوم هبّ ثم جري نسيماً وانقلب *
وسحاب مـكـروه تنشا فاضمحل ومـا سكب *
ودخان خطب خيف منه فما استبان له لهب *
فاصبر اذ ما ناب روع فالزمان ابوالعجب *
وترج من روح الالة لطايفاً لاتحتسب *

" In rebus aſperis ne deſperes lætitiam videre quæ curas depellat ;
" Quot enim venti venenati flare cœperunt, & mox jucundis auris cedentes diſceſſerunt ?
" Et quot nubes formidandæ diſperſæ ſunt, priuſquàm imbres effuderint?
" A fumo autem, à quo timemus, (ignem) non orta eſt flamma.
" Sis ergò patiens dum adverſa eſt fortuna, nam tempus miraculorum pater eſt ;
" Et à Dei ſpiritu bona ſpera ; quæ numerari nequeunt."

Multa poemata habent *Arabes* ac *Perſæ* de officiis ac virtutibus. Sádii poeſis ferè tota eſt moralis ; nec minus in Aſiâ celebratur libellus, quem contexuit poeta Perſicus *Sheikh Attâr*, & پندنامه *Pendnama*, inſcripſit: hujus libri caput apponam, *de avaritiâ diſtinguendâ.*

در بيان ملامت بخيلان
سه علامت ظاهر آمد از بخيل
با تو گويم ياد گيرش اي خليل
اولا از سايلان ترسان بود
وز بلاي جوع هم لرزان بود
چون رسد در ره بخويش وآشنا

بگزرد

بكزرد چون باد وكويد مرحبا
نبود از مالش كسي را فايده
كم رسد با كس زخوانش مايده
حاجت خودرا مجو از زشت روي
انكي دارد روي خوب ازوي بجوي

" Tria ſigna avarum diſtinguunt,
" Quæ nunc tibi exponam ; ea verò, amice, memoriâ tene.
" Primò, mendicantes timet,
" Et fame attritus totus tremit ;
" Cùm in viâ ſodali cuipiam & amico it obviam,
" Præterit venti ſimilis, &, *Salve*, ait.
" Nulla eſt cuiquam à menſâ ejus utilitas ;
" Non à menſâ ejus ad quenquam mittitur cibus.
" Negotium tuum à viro deformem vultum habente ne petas,
" Si quis vultum habeat hilarem, ab illo pete."

Perſpiciet lector libellum hunc *Perſicum* aureolo Theophraſti περὶ Χαρακτήρων opuſculo eſſe perſimilem.

Alia eſt ratio docendi per *Fabulas*, quas Græci Αἶνες vocabant, vel Μύθες; cujuſmodi eſt illa *Archilochi*,

† Ἐρέω τιν' ὑμῖν αἶνον, ὦ Κηρυκίδη,
Ἀχνυμένη σκυτάλη,
Πίθηκος ἦει θηρίων ἀποκριθες
Μὲν῾Ω ἀν' ἐσχατιήν.
Τῷ δ' ἄραγ' ἀλώπηξ κερδαλῆ συνήντετω
Πυκνὸν ἔχεσα νόον———

reliqua interciderunt.

Pulcherrimam fabellam Perſicam de *Modeſtiæ* laudibus citat ‡ *Chardi-*

† Vide Ammonium Περὶ διαφόρων λέξεων. ‡ Vide *Chardin*. Itin. Perſ. vol. iii. p. 189, 4to. Amſt.

nus,

nus, quam exercitationis gratiâ Arabicè converti, eo genere dicendi uſus quod سجع vocatur:

ذكـر بعض الحكماء وذو الفضل من النبلاء ان كانت قطرة ماء سقطت من الغمام المدرار الـي لجّ البحر الزخار ولمـا رائت الامواج اذا اصطدمت في الدردور الهياج حيرت وضعضعت حتي اطالت ثم حسرت وقالت يا لي من يوم تمطير صرت فيه اقل من القطير ولو كنت بالامس في المزن الهامع نضيرا فاني اليوم لم اكن شياً مذكوراً وبينما هـي مستحيرة واذا بها مستنيرة فقد كساها الرحمن ثوبًا من شـرف وحطّها الي صدفٍ فصارت لولوة يتيمة وهـي الـي الان علي تاج السلطان كريمة وهذا من صميم الوصايا والزبد فاعتبر منه يا ايّها الحبيب واجتهد

" Dixit quidam ex ſapientibus & doctis viris, Guttulam aquæ è nubibus
" pluvioſis in maris æſtuantis gurgites cecidiſſe: cùm autem fluctûs
" vidiſſet in vaſto vortice furentes, attonita hæſit, & aliquantulum præ
" pudore tacuit, tum flebiliter ſuſpirans, " Hei mihi, inquit; O diem
" infauſtum; in quo facta ſum dactyli cuticulâ abjectior: & quan-
" quam heri inter nubes emicui, hodiè ad nihilum me redactam ſen-
" tio." Dum hæc verecundans effudit, facta eſt ſubitò ſplendidiſſima;
" nam divinum numen, modeſtiam illius laudans, veſte nobilitatis eam
" velavit, & in concham depoſuit, ubi in margaritam pretioſiſſimam
" verſa eſt, & nunc in regis coronâ ſplendet. Hæc autem fabula
" præceptorum flos eſt & medulla; hinc tibi exemplum ſume, O
" amice, & ut quàm verecundiſſimus fias, elabora."

Scripſeram priùs hoc de poeſi morali caput, quàm ſcirem unde fabulam hanc, quæ ab *Addiſono* noſtro etiam citatur, ſumſiſſet *Chardinus*; ſed legi eam nuperrimè in Sadii opere perfectiſſimo, quod *Buſtan* ſeu *Hortus* inſcribitur, & à Sadio ipſo, poetâ, ſi quis alius, ingenioſo, inventam puto: ipſius itaque verſûs elegantes citabo, cum meâ, qualiſcunque ſit, verſione:

يكي

یکي قطرهٔ باران از ابري چکید
خجل شد چو پهناي دريا بديد
که جاي که دریاست من کیستم
کر او هست حقا که من نیستم
چو خودرا بچشم حقارت بديد
صدف در کنارش بجان پرورید
سپهرش بجاي رسانید کار
که شد لؤلؤ نامور شاهوار
بلندي از آن یافت کو پست شد
در نیستي کوفت تا هست شد

hoc eſt, ſi verbum ferè de verbo reddatur ;

" Gutta pluviæ à nube cecidit ;
" Pudore affecta eſt, cùm æquor maris videret.
" Quis locus ? inquit, quid æquor ? quidnam ego ſum ?
" Si illud exiſtat, certum eſt me non exiſtere.
" Dum ſeipſam oculo contemptûs intuebatur,
" Concha in gremium ſuum eam recipiens aluit :
" Fortuna uſque adeò ſtatum ejus promovit,
" Ut facta ſit margarita illuſtris, regia.
" Elationem ex eo invenit, quòd humilis fuerat,
" In obſcuritate depreſſa eſt, donec in lucem pervenerit."

FABULA.

Rigante molles imbre campos *Perſidis*,
E nube in æquor lapſa pluviæ guttula eſt,
Quæ, cùm modeſtus eloqui ſineret pudor,
" Quid hoc loci, inquit, quid rei miſella ſum ?
" Quò me repentè, ah ! quò redactam ſentio ?"
Cùm ſe verecundanti animulâ ſperneret,

Illam

Illam recepit gemmeo concha in ſinu;
Tandemque tenuis aquula facta eſt unio:
Nunc in coronâ læta Regis emicat,
Docens, ſit humili quanta laus modeſtiæ.

CAPUT XV.

النسيب

SIVE

De Poeſi Amatoriâ.

NECESSE eſt omninò jucundiſſima poeſis ſit ea, cujus materia ſuaviſſimus ſit animi motus, & omnium mortalium communis, Amor: quo, ſi ex pulchritudinis ſpecie & admiratione oritur, nihil jucundius; ſi ex benignâ voluntate purâque amicitiâ, nihil aut utilius aut honeſtius: nam de Platonicis non loquor, qui amorem ex divinæ perfectionis, in ſuperiore vitâ ſpectatæ, recordatione oriri autumabant.

Ac neminem extitiſſe opinor, quem pulchritudinis ſplendor non permoverit & accenderit; nec ulla unquam fuit gens tam fera, quin poematis genus habuerit ad amoris affectûs exponendos idoneum: ipſi Peruviani cantilenas habent non amatorias ſolùm, ſed etiam dulciſſimas, ſi *Garcilaſſo*, ſcriptori graviſſimo, & patriæ ſuæ conſuetudinum peritiſſimo, fides habenda ſit.

Pervulgata

Pervulgata ſunt carmina *Lapponica*, quæ citat *Schefferus*, eaque plena tenerrimi affectûs. Proditum eſt etiam memoriæ, † Odinum illum, non heroa ſolùm, ſed (ut veteres Dani putabant) *Divum*, verſûs quoſdam amatorios ſcripſiſſe, eoſque cum Amri'lkeiſi Moallaka valdè congruentes.

Sed abſurdè faciam, ſi de omnibus Europæ gentibus, quæ hoc poeſeos genus coluerunt, differere velim; nam Italorum, qui in hoc genere regnant, & aliorum, poeſis eſt notiſſima: atqui à propoſito non erit alienum, pauca *Græcæ* poeſeos exempla, eaque minùs vulgata, proferre.

Memoriæ proditum eſt *Alcmana Sardianum* amatoriæ poeſeos principem fuiſſe ac ducem, & hos verſûs contexuiſſe,

‡ Ἔρως μὲ δ' αὖτε Κύπριδος ἕκατι
Γλυκὺς κατείβων καρδίαν ἰαίνει.

quibus nihil eſſe poteſt elegantius.

Ac non mirum eſt Ciceronem dixiſſe *Rheginum Ibycum* maximè omnium amore flagraſſe, cùm ita elatè & magnificè de ſe loquatur:

Ἦρι μὲν αἵ τε Κυδώνιαι μαλίδες
Ἀρδόμεναι ῥοᾶν ἐκ ποταμῶν, ἵνα παρθένων
Κῆπος ἀκήρατος, αἵ τ' οἰνανθίδες
Αὐξόμεναι σκιεροῖσιν ὑπ' ἔρνεσι
Οἰναρέοις θαλέθεσιν. Ἐμοὶ δ' ἔρως
Οὐδεμίαν κατάκοιτος ὥραν τε
Ὑπὸ στέρνοις φλέγων
Θρηϊκίης Βορέας αἴσσων
Παρὰ Κύπριδος ἀζαλέαις μανίαις
Ἐρεμνὸς ἐθάμβησε, κραταιὸς
Παιδόθεν φυλάσσει ἐμὰς φρένας.

† Vide libellum Haavamaal à Reſenio editum. Hafniæ 1665.

‡ Vide Athenæum lib. xiii.

Quid

Quid de Amore graviſſimi ſenſerint Philoſophi, ex his *Euripidis* anapæſtis videre poſſumus:

Παίδευμα δ' Ἔρως σοφίας, ἀρετῆς,
Πλεῖον ὑπάρχει, κὴ προσομιλεῖ
Οὗτος ὁ δαίμων πάντων ἥδις
ος ἔφυ θνητοῖς, κὴ γαρ ἄλυπον
Τέρψιν τιν' ἔχων, εἰς ἐλπίδ' ἄγει,
Τοῖς δ' ἀτελέστοις τῶν τῆδε πόνων
Μήτε συνείην, χωρίς δ' ἀγρίων
Ναίοιμι τρόπων.
Τὸ δ' ἐρᾶν προλέγω τοῖσι νέοισιν
Μήποτε φεύγειν,
Χρῆσθαι δ' ὀρθῶς ὅταν ἔλθη.

Libet hic ſubjicere *Pindari* carmen de *Theoxeno* verè magnificum:

† Χρῆν με κατὰ καιρὸν
Ἐρώτων δρέπεσθαι,
Θυμὲ, σὺν ἡλικία.
Τὰς δε Θεοξένε ἀκτῖνας
Προσώπε μαρμαριζοίσας δρακεὶς
Ὅς μὴ πόθῳ κυμαίνεται,
Ἐξ ἀδάμαντος, ἢ σιδάρε,
Κεχάλκευται μέλαιναν καρδίαν
Ψυχρᾷ φλογί. Πρὸς δ' Ἀφροδίτας
Ἀτιμασθεὶς ἑλικοβλεφάρε,
Ἢ περὶ χρήμασι μοχθίζει
Βιαίως, ἢ γυναικείῳ θράσει
Ψυχρὰν φορεῖται πᾶσαν ὁδον
Θεραπεύων. Ἀλλ' ἐγώ γ' ἑκατι
Τᾶς καρὸς, ὡς δαχθεὶς
Μελιχρὰν μέλισσαν,

† Vide Athenæum ibidem.

Τήκομαι, εὖτ' ἂν ἴδω
Παίδων νεόγιον ἐς ἥβαν.

Sed de *Græcis* nimis fortaſſe multa. De Anacreontis ac reliquorum carminibus nihil dico, utpote quæ ſint ſatis nota, & *venuſtiorum hominum*, ut ait Catullus, memoriâ dignentur. Ad Aſiaticos igitur veniam.

Non exiſtimari poteſt antiquis illis Arabibus, de quibus ſuprà dixi, ſpicula ſolùm & gladios cordi fuiſſe: iidem enim ſæpe fuerunt bellatores acerrimi, iidem amatores, & poetæ optimi. In medio ſæpè præliorum diſcrimine amicarum recordati ſunt, & verſûs effuderunt pulcherrimos. Sic *Abu'l Ata Es'ſindi* amicam alloquitur,

ذكرتك والخطي يخطر بيننا
وقد نهلت منّا المثقفة السمر *

hoc eſt,

" Tui recordabar, cùm ſpicula inter nos vibrarentur,
" Et fuſci jaculi ſanguinem noſtrum biberent."

& *Antarah* nobiliſſimè,

ولقد ذكرتك والرماح نواهل
مني وبيض الهند تغسل في دمي *
نوددت تقبيل السيوف لانها
لمعت كبارق ثغرك المتبسم *

" Et profectò tui memor eram, cùm haſtæ ex meo corpore
" Potum haurirent, enſeſque Indici in ſanguine meo ſe lavarent;
" Ardenter autem cupiebam gladios oſculari, utpote qui
" Splenderent, inſtar dentium tuorum, dum ſubrides, fulgurantium."

Proinde antiquis *Arabum* poetis mos erat, carmina omnia, ſive de rebus bellicis, ſive de viri illuſtris laudatione, ab amicæ deſcriptione ordiri. Sic *Zoheir* in Moallakæ ſuæ initio,

وفيهن

وفيهن ملهي للطيف ومنظر
انيق لعين الناظرالمتوسم *

" Inter eas verò fuit quædam delicatè ludens, vultu
" Splendido prædita, oculo ſpectatoris jucunda, foliis etiam glaſti cæruleis tincta."

Elegiæ autem † *Amri'olkeiſi* & *Lebidi* totæ ferè ſunt amatoriæ. Nec omittendum eſt *Caab Ebni Zoheir* carmen, cujus hoc eſt initium admirabile:

بانت سعاد فقلبي اليوم متبول
متيم اثرها لم يغد مكبول *
فما سعاد غداة البين اذ رحلوا
الا اغن غضيض الطرف مكحول *
تجلو عوارض ذي ظلم اذا ابتسمت
كانه منهل بالراح معلول *
شجت بذي شبم من ماء مخبية
صاف بابطح اضحي وهو مشمول *
تنفي رياح الغذا عنه وافرطه
من صوب سارية بيض يعاليل *

" Abiit (amica mea) *Soâda*, & cor meum hodiè dolore percitum (relinquitur),
" Amore confectum, & vinculis conſtrictum, à quibus nulla eſt redemptio.
" *Soâda* autem, manè quo diſceſſit, & abiit (tribus),
" Nihil aliud erat, niſi hinnulus ſtridulam habens vocem, demiſſo vultu, oculis nigris præditus:
" Nudabat dentes ſplendidiſſimos cùm ſubrideret, veluti vas eſſet aquarium, idque vino temperatum,

† Vid. Cap. iii.

" Quod

" Quod (vinum) aquâ miſcetur gelidâ, ex recondito fonte,
" Clarâ, in valle, limpidâ, vento denique afflatâ,
" Cujus ſordes auræ diſſipaverunt, & ſuper quam effulgent
" Imbribus nocte effuſis bullæ candidiſſimæ."

Amatoriis carminibus conſtat caput quartum libri *Hamaſa* (cui reſpondet Ἀνθολογίας Græcæ pars ſeptima), & magna pars libri *Yatîma*.

Hujus poeſeos idem ferè eſt argumentum, & idem tenor. Amator languet, queritur, mœret; deinde lætatur & exultat: abſentem amicam quærit; mox præſentem duritiæ inſimulat: deinde cupit, angitur, timet, iraſcitur: denique naturam ſibi parere autumat, & ad deſiderium ſuum levandum converſam iri ſperat; proinde ita contrariis animi motibus agitatur, ut veriſſimi eſſe videantur *Crantoris* verſûs in Amorem à Laertio citati:

Ἐνδοιῇ μοι θυμὸς, ὅ τοι γένῳ ἀμφιβόητον,
Ἦ σε θεῶν τ' ‖ πρῶτον ἀειγενέων, ἔρος, εἶπω,
Τῶν ὅσσους ἔρεβός τε πάλαι βασίλειά τε παῖδας
Γείνατο νὺξ, πελάγεσσιν ὑπ' εὐρέος Ὠκεανοῖο.
Ἦ σέ γε Κύπριδος υἷα περίφρονος, ἦέ σε γαίης
Ἦ ἀνέμων. Τοῖος σὺ κακὰ φρονέων ἀλάλησαι
Ἀνθρώπων, ἠδ' ἐσθλὰ, τὸ κῆ σέο σῶμα διφυόν.

Ita queritur princeps idem & poeta illuſtris Ebn Feras,

يا معشر الناس هل لي
مما لقيت مجير *
اصاب غرة قلبي
ذاك الغزال الغزير *
وعمر ليلي طويل
وعمر نومي قصير *

" O ami-

" O amicorum cœtus, ecquid mihi eſt ab ægritudine refugium ?
" Splendor hinnuli illius lacte pleni cor meum vulnerat,
" Et noctis ſpatium longum reddit, ſomni verò breve."

& alius,

ومهفهف غنج الشمايل ازعجت
قلبي محاسن وجهه ازعاجاً *

" Gracilis ac delicata puella cor meum vultûs pulchritudine vehementer
" perturbat."

Nunc lætitiâ exultat, ut Seifo'ddoula, princeps etiam præclarus,

يا ليلة لست انسي طيبها ابداً
كانّ كل سرور حاضر فيها *
باتت وبت وبات الرق ثالثنا
حتي الصباح تسقيني واسقينا *

" O nox, cujus dulcedinis nunquam obliviſcar,
" Quippe in eâ omne lætitiæ genus aderat ;
" Recubuit (puella), ego quoque recubui, & tertius recubuit amor,
" Uſque eò donec aurora nos ſalutaret, ego autem illi vale dicerem."

Nunc autem imprudentiùs in amicas invehunt poetæ, eaſque vehementer accuſant, ut

اكرم بها خلة لو انها صدقت
موعودها او لو ان النصح مقبول *
لكنها خلة قد سيط من دمها
فجع وولع واخلاف وتبديل *

" Ah ! quàm dulcis eſſet amor ejus, ſi fidem ſervaret, aut ſi amici-
tiam ſinceram acciperet.
" Sed amoris ejus ſanguine miſcentur ægritudo ac dolor, perfidia &
inconſtantia."

Omnibus

Omnibus porrò poetis, ſed præcipuè Aſiaticis, uſitatum eſt Zephyrum frequenter alloqui, & vel de amicâ percontari, vel eam ſalutatum mittere; ſic

بالله يا عرف نسيم الصباح
بلغ سلامي اهل تلك البطاح *

" Per deum te oro, auræ matutinæ odor,
" Salutationem meam iſtius vallis incolis transfer."

Sic ipſe Zephyrus in libro *Caſhfo'laſrâr* inductus de ſeipſo loquitur,

انا الذي تنهوا بيَ الثمار وتسهوا بي الازهار وتسلسل الانهار وتلقح الاشجار وتروح الاسرار واخبر في الاسحار بغرب المزار وانا رسول كل محبّ الي حبيبه وحامل كل شكوي عليل الي طبيبه *

" Per me matureſcunt fructûs, per me ſplendent flores, placidè labuntur
" rivuli, floribus ornantur arbores, & ſpirantur amatorum arcana.
" Manè amici adventum annuncio. Ego autem legatus ſum ama-
" torum ad amicos, & depreſſos ægritudine ad dulcedinem perduco."

Hac imagine frequentiſſimè utitur *Hafez*, cujus pulcherrimam Oden hoc in loco exponam:

صبا اگر كذري افتدت بكشور دوست
بيار نفحهٔ از كيسوي معنبر دوست

" Zephyre, ſi per amicæ meæ manſionem tranſire tibi contingat,
" Affer odorem ex illius cincinnis fragrantibus (ambareis).

بجان او كه من از شكر جان بر افشانم
اگر بسوي من آري بيامي از بر دوست

" Per vitam ejus animam meam dulcedine aſpergam,
" Si ad me nuncium à gremio amicæ pertuleris."

اگر چنانچه درآن حضرتت نباشد يار
بدين دو ديده بياور غباري از در دوست

" Quod

" Quod ſi tibi numen haud tantoperè faveat,
" Affer ſaltem ad oculos meos pulverem ab amicæ domicilio."

من كدا وتهناي وصل او هيهات
كجا بچشم به بينم خيال منظر دوست

" Equidem miſer ſum, & adventum ejus peto: ah! ubinam
" Oculo meo videbo vultûs amici ſimulachrum?"

دل صنوبريم همچو بيد لرزانست
زحسرت قد وبالاي چو صنوبر دوست

" Cor meum excelſum, tanquam ſalix, tremit,
" Ob deſiderium amicæ, formâ & ſtaturâ pino ſimilis."

اگر چه دوست بچيزي نمبخرد مارا
بعالمي نفروشيم موي از سر دوست

" Tametſi amica nos nihili æſtimat, tamen
" Orbem terrarum non permutemus crine illius capitis."

چه باشد ار شود از بند غـم دلش آزاد
چو هست حافظ خوش خوان غلام وچاكر دوست

" Quid juvat, cor habere à curarum vinculis liberum,
" Si Hafez dulciloquus amicæ ſervus et miniſter eſſe cogatur?

In hoc amatorio genere regnum propè ſibi vindicant *Perſæ:* ſed *Arabibus* tamen, ut ſuprà dixi, ſuus conceditur locus; nec recentioribus tantùm, verùm etiam antiquis illis Arabiæ cultoribus, qui nondum feritatem exuiſſent. In libro *Hamaſa* carmen eſt lætarum imaginum pleniſſimum, quod, quoniam ad Græcorum laudem videtur proximè accedere, huic capiti apponam:

قال سالمي ابن ربيعة
ان شواء ونشوة وخبب البازل الامون
بجشمها المرء في الهوي مسافة الغايط البطين
والبيض

والبيض يرفلن كالدمي في الربط والمذهب المصون
والكثر والخفض امنا وشرع المزهر الحنون
من لذة العيش والغني للدهر والدهر ذو فنون
والعسر كاليسر والغني كالعدم والحي للمنون

" Epulæ nimirùm, & ebrietas, & ſaltus (camelæ) adultæ, firmè incedentis,
" Cui laboriosè incumbit herus, amore percitus, per ſpatium depreſſæ vallis;
" Et puellæ candidulæ, delicatè incedentes, tanquam ſtatuæ eburneæ, veſtibus
" Sericis auro intertextis velatæ, ſtudiosè cuſtoditæ;
" Et ubertas, & ſecura tranquillitas, & nervi fidium querularum:
" Hæ ſunt vitæ ſuavitates. Homo enim fortunæ ſervit: & fortuna eſt mutabilis.
" Adverſæ res & ſecundæ, abundantia & egeſtas pares ſunt: & quicunque vivit, morti debetur."

Oden hanc verti, vel potiùs imitatus ſum, verbis atque imaginibus ad noſtram conſuetudinem aptatis:

Dulci triſtitiam vino lavere, aut, nitente Lunâ,
Multâ reclines in roſâ
Urgere blandis oſculis puellas:
Aut, dum prata levi pulſat pede delicata virgo
Comam renodans auream
Molli Cupidinis tepere flammâ:
Aut, dum blanda aures recreat lyra, floreo ſub antro,
Ad ſuave Zephyrorum melos
Rore advocati ſpargier ſoporis:
Hæc ver purpureum dat gaudia, comis & juventas;
His, mite dum tempus favet,
Decet vacare, dumque ridet annus.

Quicunque

Quicunque aut rerum domini ſumus, aut graves coacti
Curas egeſtatis pati,
Debemur aſperæ, Fabulle, morti.

CAPUT XVI.

الثناء والمدح

SIVE

De Laudatione.

TRIA habent Aſiatici laudationum poeticarum genera; quibus majora poemata ferè ſemper ordiri ſolent: nam, priuſquam ad argumentum accedant, divini numinis collaudant benignitatem, miſericordiam, potentiam; tum vatem ſuum, ut vocatur, & illius cognatos in cœlum laudibus efferunt; ac deinceps regis atque optimatum virtutes, ſeu veras, ſive adulationis cauſâ fictas, immortalitati commendant. De ſingulis his generibus differam oportet: ac de primo quidem parciùs, propterea quòd humani ingenii non ſit omnium rerum effectorem & procreatorem, ut decet, laudare, Perantiqua ſanè fuit conſuetudo & omnibus uſitata gentibus, optimi & maximi numinis laudes carminibus jucundè modulatis, vibrantibus atque incitatis ſententiis, verbis illuſtribus ac ſplendidis, & numeris exultantibus celebrare: & profectò omnis poeſeos quaſi fons eſt ac principium divinæ beneficentiæ ac poteſtatis laudatio, quæ cum ipſâ humanâ naturâ ortum conjunctum habuit. Poſſumuſne nobis perſuadere, quin homo, cœli ac terrarum digniſſimus contemplator, cùm primò hoc ornatiſſimum naturæ templum vidiſſet, cùm hunc ſolem dierum ac tem-

peſtatum moderatorem, hanc cærulei ætheris placidiſſimam ſerenitatem, hanc denique terram univerſam, florum, herbarum, atque arborum varietate diſtinctam, aſpexiſſet, inſtinctu quodam poetico incenderetur, & in cantum incitatiſſimum prorumperet, quo horum omnium architectum & rectorem laudaret? Id uſu venit poetæ Arabi, qui, poſt elegantem verni temporis deſcriptionem, ſex habet verſiculos pietatis & ſacri ardoris pleniſſimos:

الم تر ان نسيم الصباء
له نفس نشره صاعد
فطوراً ينوح وطوراً يغوح
كما يفعل الفاقد الواجد
وسكب الغمام وندب الحمام
اذا ما شكي الغصن الماید
ونور الصباح ونور الاقاح
وقد هزّه البارق الراعد
ووافي الربيع بمعني بديع
يترجمه ورده الوارد
وكل لاجلك مستيقظ
لما فيه نفعك يا جاحد
وكل لالايه ذاكر
مقرّ له شاكر حامد
وفي كل شي له اية
تدلّ علي انه واحد

" Nonne ſentis dulcem auram, à cujus halitu odor afflatur;
" Et nunc gemit, nunc odorem exhalat, ut cerva hinnulum perditum inveniens?
" Fundunt pluviam nubes, & plorat turtur, dum queritur agitatus ramus,

" Splendet

" Splendet autem lux auroræ, & flores anthemidis, quos nubes fulgurans & tonans diſcutit;
" Et venit Ver cum ſenſu mirifico, quem interpretatur roſa adveniens:
" Hæc adeò omnia excitantur tui gratiâ & in tua commoda, incredule,
" Omnia autem Dei recordantur, illi ſerviunt, illum laudant, illi gratias agunt;
" In unâquaque enim re ſignum eſt, oſtendens illum Unum eſſe."

Ex hoc itaque animi affectu, qui *Admiratio* dicitur, non, ut poeta ait, ex *timore*, natæ ſunt pulcherrimæ atque amabiliſſimæ ſorores, *poeſis* ac *pietas*; quæ apud omnes ferè gentes, non eas ſolùm quæ paullò ſunt humaniores, ſed etiam incultas ac rudes, ſibi invicem adminiſtrare ſolent. Ac miror affirmare † Polybium, conſuetudinem eſſe Arcadum ferè propriam, hymnis & carminibus uſque à pueritiâ patrios deos atque heroäs laudare: certè ab omnibus propè ſcriptoribus hoc poeſeos genus antiquiſſimum fuiſſe dicitur. Atque in hoc loco de Callimachi hymnis politiſſimis, de iis qui Homero atque Orphei aſcribuntur, de nonnullis Theocriti Idylliis, & de uno atque altero Pindari carmine, non eſt neceſſarium diſſerere. Lubet tamen ſubjicere carmen in hoc genere perpulchrum, quod licèt ab Athenæo ‡ in quatuor Παιᾶνας ſeu Σκολιὰ diſtinguatur, mihi tamen unus eſſe videtur *hymnus* in Minervam ac Jovem, Cererem & Proſerpinam, Apollinem & Dianam, ac Panem; quam ſententiam confirmat quodammodò ejuſdem metri in ſingulis ſtrophis continuatio:

Παλλὰς Τριτογένει', ἄνασσ' Ἀθανᾶ,
Ὄρθ' τάνδε πόλιν τε καὶ πολίτας,
Ἄτερ ἀλγέων τε καὶ σάσεων,
Καὶ θανάτων ἀώρων. Σύ τε καί, Πατέρ.

Πλεῦτ' μητέρ' Ὀλυμπίαν ἀείδω
Δήμητρα σεφαννηφόροις ἐν ὥραις.

† Polyb. lib. iii. Σχεδὸν παρὰ μόνοις Ἀρκάσι πρῶτον μὲν οἱ παῖδες ἐκ νηπίων ᾄδειν ἐθίζονται κατὰ νόμους τοὺς ὕμνους καὶ παιᾶνας, οἷς ἕκαστοι κατὰ τὰ πάτρια τοὺς ἐπιχωρίους ἥρωας καὶ θεοὺς ὑμνοῦσι.

‡ Lib. xv.

Παῖ

Παῖ Διὸς, Περσεφόνη, χαίρετον,
Εὖ δὲ τάνδ' ἀμφέπετον πόλιν.

Ἐν Δήλῳ ποτ' ἔτικτε τέκνα Λατὼ,
Φοῖβον χρυσοκόμαν ἄνακτ' Ἀπόλλων',
Ελαφηβόλον τ' ἀγροτέραν Ἄρτεμιν,
Ἃ γυναικῶν μέγ' ἔχει κράτος.

Ὦ Πὰν, Ἀρκαδίας μεδῶν κλεεννᾶς,
Θρχης-ὰ, Βρομίαις ὁπαδὲ νύμφαις,
Ἰὼ Πὰν, ἐπ' ἐμαῖς εὐφροσύναις,
Ταῖς δ' ἀοιδαῖς ἄει κεχαρημένος.

De Perſarum verò ac Turcarum hymnis inutile erit pluribus verbis dicere; tot enim apud eos ſunt ſupremi numinis laudationes, quot libri, ob morem Aſiaticorum, qui Pindari ſententiæ,

Ἀρχομένε ἔργε, πρόσωπον
Χρὴ θέμεν τηλαυγές,

accedentes, ſemper hymnum lectiſſimis elegantiarum floribus ornatum operibus præponunt.

Poemata, in quibus ipſe Mohammedes laudatur, ſunt quamplurima. Venuſtiſſimum tamen, meâ quidem ſententiâ, eſt à Caab Ben Zoheir ſcriptum; cujus verſûs quidam digniſſimi ſunt, qui hoc loco ob eximiam pulchritudinem apponantur. Quàm magnifica hæc eſt leonis deſcriptio, quem ſe minùs timere ait quàm Mohammedem! Nam Arabum legiſlator, delatorum ſermonibus incitatus, hujus poetæ meditabatur interitum:

من خادر من ليوث مسكنه
ببطن عثر غيل دونه غيل
يغدو فيلحم ضرغامين عيشهما
لحم من القوم معفور خرازيل
اذا يساور قرناً لا يحلّ له

ان

ان يترك القرن الا وهو مغلول
منه تظلّ سباع الجوّ ضامرة
ولا تمشي بواديه الارجيل
ولا يزال بواديه أخو ثقة
مطرح البرّ والدرسان ماءكول

(Magis illum timeo) " Quàm leonem leonum, qui habitat
" In valle *Atthari*, ubi ſylva eſt ſylvæ impoſita ;
" Manè egreditur, & duos catulos nutrit, qui veſcuntur
" Carne hominum, in pulvere volutatâ & conſciſſâ :
" Cùm in hoſtem inſiliat, non licet ei
" Hoſtem relinquere, niſi priùs vinciatur.
" Ob illum leones ſolitudinis manent taciti,
" Neque in valle illius pedites ambulant.
" At perpetuò in valle ejus (frater confidentiæ) heros confidentiſſimus
" Projectis & armis & veſtibus devoratur."

Deinde ad Mohammedem tranſit, elatiſſimâ uſus figurâ,

ان الرسول لسيف يستضآ به
مهند من سيوف الله مسلول

" Vates ſcilicet enſis eſt, à quo lux oritur,
" Indicus, ex enſibus Dei, nudatus."

Sed ad heroum laudes veniamus. Celebrare igitur res præclarè geſtas, ac virorum fortium virtutes, antiqua fuit Arabibus conſuetudo. Neque eſt ullum poeſeos genus utilius: nihil eſt enim præſtabilius quàm animum ad virtutes impellere atque incendere ; nihil porrò ad eum finem conſequendum efficacius, quàm ea proferre exempla, quæ lector admiretur, & ſibi imitanda proponat. Hujuſmodi carminibus conſtat libri *Hamaſa* caput ſextum ; aliaque innumera ſunt laudationum exempla. Et quis non

non miro virtutis amore incenditur, cùm eam ab *Ibn Onein* ita ſuaviter laudatam videat :

بين الملوك السايرين وبينه
في الفضل ما بين الثرايا والثري
وبكل ارض جهة من عدله
الصافي اسال نداه فيها كوثرا
عدل يحلم الذيب منه عكي الطوي
غرثان وهو يري الغزال الاعفرا
يعفو عن الذنب العظيم تكرماً
ويصدّ عن قول الخنا متكبرا
لا تسمعن حديث ملك غيره
يروي فكل الصيد في جوف الغرا

" Inter reges alios omnes, atque illum (Almelec Al Adil)
" In excellentiâ, tantum intereſt, quantum inter Pleiadas & terram.
" In omni terræ parte floret ejus juſtitia
" Pura, & fluit ros ejus in eâ (liberalitas) modo fluvii cœleſtis *Cuthar:*
" Juſtitia, à quâ manſuetus fit lupus fame aſtrictus,
" Eſuriens, licèt hinnuleum candidum videat.
" Ignoſcit culpis graviſſimis benevolè,
" At à verbis turpibus cum indignatione ſe avertit.
" Narrationem de rege præter eum ne audias,
" Omnis enim præda eſt in ventre onagri."

hoc eſt, *omnes virtutes ille ſolus complectitur.*

Similiter *Ferduſi* de rege Perſarum, priuſquàm ab illo laceſſitus eſſet injuriis:

جهاندار

جهاندار محمود شاه بزرك
بآبش خور آرد همي ميش وكرك
زكشمير تا پيش درياي چين
برو شهرياران كنند آفرين
چو كودك لب از شير مادر شست
بكهواره محمود كويد نخست
ببزم اندرون آسمان سخاست
برزم اندرون شير جنك اژدهاست
زفرّش جهان شد چو باغ بهار
هوا پر زآب وزمين پر نكار
ز ابر اندر آمد به هنكام نم
جهان شد بكردار باغ ارم

" Rerum dominus, *Mahmud*, rex potens,
" Ad cujus aquam potum veniunt ſimul agnus & lupus :
" A Caſhmirâ uſque ad Sinenſem oceanum
" Reges illius laudes iterant.
" Cùm infans labium matris lacte lavat
" In cunis, nomen *Mahmudi* illicò profert.
" In convivio cœlum eſt liberalitatis,
" In prælio, belli leo eſt, imò draco :
" Ab ejus magnificentiâ orbis terrarum verno horto ſimilis eſt,
" Aër pluviâ plenus eſt, & terra ornamentis plena :
" A nubibus debito tempore cadit ros,
" Et terræ orbis *Iremi* hortulos refert."

Idem poeta *Ebn Onein* regis *Alâdel* filios pari venuſtate laudat :

وله البنون بكل ارض منهم
ملك يقود الي الاعادي عسكرا

من

من كل وضاح الجبين تخاله بدراً
وان شهد الوغي فغضنفرا
قوم ذكوا اصلا وطيبوا محتدّا
وتدفقوا جودا وراقوا منظرا
متقدم حتي اذا النقع انجلي
بالبيض عن سبي الحريم تاخرا
وتعاف خيلهم الورود بمنهل
ما لم يكن بدم الوقايع اصحرا
يغشوا الي نار الوغي شغفاً منه
ويجل ان يغشوا الي نار القري

" Sunt ei filii, ex quibus in unâquaque regione
" Rex eſt, qui in hoſtes exercitum ducat;
" Ex omnibus (adoleſcentibus) frontes habentibus nitidas, illum eſſe putares lunam,
" At cùm in prælium irruit, tum ſcilicet leonem:
" Homines ingenuum habentes ortum, egregiam indolem,
" Copiosè fluentem liberalitatem, & formoſos vultûs.
" Irruunt, cùm eluceat aliqua utilitas
" Ex enſibus, ſed à ſacris rebus rapiendis abſtinent.
" Faſtidiunt equi eorum aquæ potum,
" Quæ hoſtium ſanguine non tingatur.
" Extinguunt belli ignem, ingenti ejus amore capti,
" Sed longè abeſt, ut hoſpitalitatis ignem extinguant."

Nobiliſſima ſunt in hoc genere *Abi'l Ola* carmina, cujus exultans & quaſi vibrans ingenium videtur *Pindari* fuiſſe ſimillimum. Primum illius in laudem principis *Said* carmen harum literarum cultoribus non minorem affert delectationem, quàm Græcæ poeſeos amatoribus primum & quartum *Pythium*. Hujus elatiſſimi poematis illuſtriores quaſdam virtutes

virtutes exponam. Seipſum initiò alloqui videtur, & ſententiarum ſeriem de vanis animæ humanæ cogitationibus fundit. Mox de ſuâ peregrinatione loquitur; mulieres quaſdam inducit de cauſâ itineris percontantes: " Reſpondimus, inquit, *Saidum petimus*; & fuit illis nomen " principis fauſto omini;"

سالن فقلنا مقصدنا بسعيد
فكان اسم الامير لهن فالا

Said enim *fortunatum* ſignificat.

Tum, ad principis laudationem facili aperto aditu, in elatam animi exultantiam erumpit, & in hos magnificos verſûs ſeſe effundit:

مكلف خيله قنص الاعادي
وجاعل غابه الاسل الطوالا
تكاد قسيه من غير رام
تمكن في قلوبهم النبالا
تكاد سيوفه من غير سل
تجذّ الي رقابهم انسلالا
تكاد سوابق حملته تغني
عن الاقدار صوناً وابتذالا

" Impellit equitum turmas ad hoſtium venationem,
" Et, tanquam ſylvam, haſtas proceras erigit.
" Parum abeſt, quin arcûs ejus nondum flexi
" In illorum cordibus ſagittas figant.
" Parum abeſt, quin enſes ejus non diſtricti
" Ad illorum colla properanter accedant.
" Parum abeſt, quin equi celeres ſine regimine,
" Quo ſe reprimant, aut effundant, illum vehant."

Deinde bella principis, tanquam venatoris potentiſſimi, deſcribit. Hinc ad amores ſuos, more *Arabico*, tranſit; & amicam ſub juvencæ imagine

adumbrat. Tempeſtatem deſcribit ac fulgura: morales quaſdam ſententias, ut Pindarus ſolet, intexit. Hinc occaſionem ſumit in tribum *Badia* invehendi, quos inhoſpitalitatis inſimulat; iiſque *Saîdi* liberalitatem tanquam exemplum proponit: cujus fortitudinem ac potentiam mirificis coloribus pingit. Mox equum principis ob celeritatem ac nobilitatem, *Græcorum* more, collaudat, & poſt nobilem gladii *Proſopopœiam*, variaſque laudationes, poema claudit. Quàm ſublimis eſt hæc enſis deſcriptio, quàm audax, quàm magnifica!

محلي البزد تحسبه تردي
نجوم الليل وانتعل الهلالا
مقيم النصل في طرفي نقيض
يكون تباين منه اشتكالا
تبين فوقه ضحضاح مآء
وتبصر فيه للنار اشتعالا
غراراه لسانا مشرفي
يقول غرايب الموت ارتجالا
اذا بصر الامير وقد نضاه
باعلي الجو ظنّ عليه آلا
ودبّت فوقه حمر المنايا
ولكن بعد ما مسخت نهالا

" Ornatur vaginâ, quam veſtitam putes
" Aſtris nocturnis, & calceatam lunâ:
" Facies erecta mucronis, meo aſpectu, diſcrepantiam quandam habet,
" Ita tamen ut in illâ quædam ſit ſimilitudo;
" Fulget enim ſuper eâ aquæ ſplendor,
" At vides in eâdem ignis ſcintillas.
" Duæ ejus acies duæ ſunt linguæ in Moſhref politæ,
" Quæ terribilem Mortis orationem fundunt ex tempore.

" Cùm

" Cùm circumſpiciat princeps, eumque enſem educat
" In altum aëra, putat in eo ſplendore aquæ nitorem;
" Et repunt ſuper illo purpureæ mortes,
" Poſteaquàm in formicas mutatæ fuerint."

Sanguinis guttulas lento motu per gladium defluentes cum formicis comparat. Illâ autem figurâ, " *repunt ſuper illo purpureæ mortes*," nihil eſſe poteſt conceptu difficilius, nihil incertius aut magis terribile, & ob eam ipſam cauſam, ut anteà ſtatuimus, nihil elatius.

CAPUT XVII.

الهجا

SIVE

De Vituperatione.

AD eam poeſeos ſpeciem venimus, cui originem dedit odium atque offenſio: eam ſcilicet, quam recentiores *Satyram* vocant, veteres *Iambos*; propterea quòd illo metro uſus eſt, vituperator acerrimus, Archilochus,

Πάτερ Λυκάμβα, ποῖον ἐφράσω τόδε;
Τὶς σὰς παρήειρε φρένας;

quem imitatus eſt in hendecaſyllabis Catullus,

Quænam te mala mens, miſelle Ruvide,
Agit præcipitem in meos iambos?

& in epodis Horatius; qui ipſam libri inſcriptionem ab Archilocho ſumpſit: nam Hephæſtion, de verſu dactylico tetrametro loquens, addit ᾧ πρῶτος ἐχρήσατο Ἀρχίλοχος ἐν Ἐποδοῖς. Iambis etiam uſus eſt Hipponax,

nax, ſed ut pondus quoddam iis accederet, primo epitrito trimetrum clauſit, ut

Ὡς οἱ μὲν ἀγεῖ Βεπάλῳ κατηρῶντο.

Atqui, ut apertè dicam quod ſentio, valdè invitus in poetarum chorum *Satyricos*, ut vocantur, aſcribo. Nolo manſuetiorum Muſarum deſiderari benevolentiam. Quòd ſi ſcriptor iamborum ſine offenſione, ſine iracundiâ, ſine amaritudine ſcribat, & eò ſolùm tendat, ut lectorem caſtigando erudiat, non erit omninò reprehendendus. Sed tamen lenior quædam, ut arbitror, inveniri poteſt ac mitior caſtigatio. Nimiam enim ſeveritatem fugit animus ac repudiat; ſed lenocinio quodam ac manſuetudine allicitur & flectitur. Duci ad virtutem debent animi, non trahi; ſuaderi, non cogi; allici, non impelli. Cæterùm, utut ſe habeat res, non minùs in hac poeſi quàm in reliquis florent Aſiatici. Sunt vehementes, aſperæ, & amaræ Arabum, quas vidi, vituperationes; ſed cùm quâdam etiam ſententiarum elatione. Velut in libro de Antaræ & Ablæ amoribus; ubi hæc timidi cujuſdam legitur & fugacis militis vituperatio:

لحاك الله من رجل جبان
ولا اسقتك غادية تداها
ولا جاد السحاب ديار قوم
تحلّ بها ولا اخضرت رباها
لبست من المذلة يا ابن بدر
ثياباً لا تغير ما تلاها

" Eradicet te Deus, ignave miles;
" Nunquam te irrigent matutinæ nubis guttæ!
" Neu fundat pluviam nubes ſuper domicilia tribûs,
" Ubi tu commoraris, neu vireſcant eorum colles!
" Induiſti, O fili Bader, ignominiæ
" Pallium, nec te deſerent illam ſecuturæ miſeriæ."

Hujus

Hujus libri quartumdecimum ſolummodò volumen mihi videre contigit. Nihil eſt elegans, nihil magnificum, quod huic operi deeſſe putem. Ita ſanè excelſum eſt in eo dicendi genus, ita varium, ita periculoſum, ut non verear eum inter poemata perfectiſſima recenſere. Heros eximius, qui in eo laudatur, idem eſt ille *Antara*, qui carminum *Moallakat*, ut appellantur, quintum compoſuit†; fuit autem Abla regis filia formoſiſſima, quam perditè amaviſſe dicitur. In iſtius voluminis, quod legi, primo folio, ſatyra eſt admirabilis, quam ceciniſſe dicuntur Ablæ ancillæ in vituperium Amári, qui etiam illam amavit. Carmen integrum apponam :

عهاره دع هوي الخود الرداح
ودع عنك التعرض للملاح
فانك لم تكفّ يد الاعادي
ولم تك فارساً يوم الكفاح
فلا تطمع بعبلة ان تراها
تري الاهوال من ليث البطاح
فلا البيض الصفاح تصل اليها
بسطوتها ولا السمر الرماح
وعبلة ظبية تصطاد اسداً
باجفان سقيمات صحاح
وقد فرغت راسك في هواها
واملیت النواحي بالنواح
فدع عنك اللجاج بها والا
سقا لك عنتر الموت الصحاح
وما زال اللجاج عليك حتي
مليت نقا ثيابك بالسلاح

† Vide Caput Tertium, pag. 393.

وضحكت

وضحكت البنات عليك جمعاً
وجيفت الروابي والبطاح
وصرت لكل من يصغا حديثاً
وضحكاً في الغدو وفي الرواح
اتيت لنا باثواب حرير
ضحكن عليك واكثرن المزاح
ومذ وافيتنا وأتاك ليث
تغرّ له الاسود في البطاح
وما ابقا عليك الا احتقاراً
بقدرك ان رجعت كمستراح
رأتك عبيلة مرما طريحاً
ومن معها من الخود الرداح
وغنترة الغوارس ليث غاب
يصول وفي العطا بحر السماح
ونحن كاننا زهر ذكيّ
بانفاس النفسج والاقاح
وعبلة بيننا كقضيب بان
علاه البدر او شمس الضحاح
وانت اذلّ من ركب المطايا
وابخلهم من القوم الشحاح
تروم وصالها بغياً وظلماً
وانت اذلّ من كلب النباح
فبت كمداً والا عش ذليلاً
فليس للفظ هجوي فيك ماح

" *Amárah,*

" *Amárah*, mitte amorem puellarum mollium,
" Deſine autem te formoſis virginibus objicere ;
" Non enim repellis hoſtium manûs,
" Nec fortis es eques die certaminis :
" Neu cupias Ablam intueri ;
" Videbis potiùs terrores à leone vallis,
" Neque enim ad eam accedent candidi enſes,
" Cùm impetum faciunt, nec haſtæ fuſcæ ;
" Abla verò eſt capreola, quæ leonem venatur
" (Ciliis) oculis languidis, ſed integris.
" At tu amori ejus ſtrenuè incumbis,
" Et imples omnia loca querelis.
" Deſine ideò illam importunè petere, ſin minùs,
" Irrigat te Antara mortis poculo.
" At non ceſsâſti eam petere, donec
" Texiſti veſtes tuas nitidas armis.
" Te verò irrident puellæ certatim,
" Ut in colliculis & vallibus Echo reſpondeat ;
" Et factus es unicuique auſcultanti fabula,
" Et ludibrium cùm mane tum veſperi.
" Venis ad nos chlamyde veſtitus, ſed
" Illæ te irrident, & luſûs augent.
" Et cùm acceſſeris iterum, veniet ad te leo,
" Quem timent leones in vallibus :
" Hic nihil tibi relinquet, præter odium,
" Pro poteſtate tuâ, cùm redibis contemptus.
" Videbit te pulchra Abla, projectum, humilem,
" Et quæ erunt cum illâ puellæ venuſtæ,
" *Antara* enim, heros heroüm, leo eſt ſylvæ,
" Dum furit, at liberalitate mare ſuperat.
" Nos autem pulchris floribus ſumus ſimiles,
" Odorem habentes violarum & parthenii ;

" Et

" Et Abla inter nos, tanquam myrobalani ramulus,
" Quem coronat luna, aut ſol matutinus.
" Tu verò abjectiſſimus es omnium qui equos aſcendunt,
" Et inter avaros longè avariſſimus:
" Cupis ad eam injuſtè & impudenter accedere,
" Tu, qui vilior es cane latranti.
" Morere igitur ob triſtitiam: ſin minùs, vive abjectus;
" Atqui nemo eſt, qui vituperationis meæ voces delebit."

Hujuſmodi carminibus, iiſque amariſſimis, conſtant tria libri *Hamaſa* capita, quorum unum *ignaviæ ac pigritiæ*, alterum *mulierum* quarundam, tertium variorum *hominum* vituperationes complectitur. Magnam habet in hoc genere vim & acerbitatem *Gezirus*; ſed, ut Plautinis utar verbis,

——felle eſt fœcundiſſimus,
Guſtu dat dulce, amarum ad ſatietatem uſque aggerit.

Sunt autem Turcico ſermone ſcriptæ, poetæ elegantis Ruhi Bagdadi, ſatyræ, ut à viro harum literarum peritiſſimo accepi; nam eas nondum videre potui. Nullum vidi librum Perſicum, qui his carminibus unicè conſtaret, ſed in Ferduſii vitâ citatur poema, quod in regem Perſarum *Mahmud*, filium *Sebectighin*, compoſuit. Illum enim rex jufſerat poema heroicum ſcribere, munera pollicitus uberrima. Triginta igitur annos laboravit poeta, opuſque perlongum, & in omni genere perfectiſſimum, contexuit; quod cùm perfeciſſet, ad regem miſit, non ſine ampliſſimi muneris expectatione. Rex verò, delatorum quorundam obtrectationibus deceptus, fidem ſervare noluit. Cùm igitur poeta aliquantulùm expectaviſſet, neque ullum accepiſſet laboris fructum, in eo templi loco, quo regem feſſurum cognoverit, hoc epigramma exaravit:

خجسته در که محمود زابلي دریاست
چکونه دریا کانرا کرانه پیدا نیست
چه غوطها که زدم اندر ان ندیدم دُر
کناه بخت منست این کناه دریا نیست

" Felix

" Felix, cui *Mahmud Zabeli* mare eſt liberalitatis, uſque adeò ut nullum
" in eo littus appareat! utcunque verò in eo ſim immerſus, marga-
" ritam non vidi; ſed fortunæ meæ culpa eſt, non maris."

Hoc perlecto, rex exiguum quoddam & vile munus, potiùs contemtionis cauſâ quàm beneficentiæ, ad poetam miſit; quâ injuriâ laceſſitus *Ferdufi* iracundiam compeſcere non potuit. Scripſit ideò acerbiſſimum poema, quod regis ſervulo cuidam tradidit obſignatum, obnixè rogans, ut illud, ſi quando regem viderit mœſtiorem, daret ei legendum. Quo facto, ex urbe effugit, ad Bagdadum iter facturus. Intereà rex libellum deſignat, & legit vehementiſſimum ſui vituperium, cujus loca quædam inſigniora hoc in capite proferam.

كرم بين بنزديك شاه فقير
بكوي وزكفتار حق وامكير
نه نيكو بود حق نهان داشتن
بخاشاك ايهان بر انباشتن
بشيري به از شهريار چنين
كه نه كيش دارد نه آيين نه دين
خرد نيست مر شاه محمودرا
كه بينم دلش مانع جودرا
پرستار زاده نيايد بكار
اكر چند باشد پدر شهريار
سر ناسزايان بر افراشتن
بود خاك در ديده انباشتن
سر رشتهٔ خويش كم كردن است
بجيب اندرون مارپروردن است
درختي كه تلخ است اورا سرشت
كرش در نشاني بباغ بهشت

کر از جوي خلدش بهنکام آب
به بیخ انکبین ریزي وشهد ناب
سرانجام کوهر بکار آورد
همان میوهٔ تلخ بار آورد
وکر بیضهٔ زاغ ظالمت سرشت
نهي زیر طاوس باغ بهشت
بهنکام آن بیضه پروردنش
زانجیر جنّت دهي ارزنش
دهي آبش از چشمهٔ سلسبیل
دران بیضه دم دردهد جبرییل
همان آورد بیضهٔ زاغ زاغ
برد رنج بیهوده طاوس باغ
وکر افعي‌را زراهش دهي
میان کل آرامکاهش دهي
بکامش اکر رشتهٔ جان کني
وکر شربتش زآب حیوان کني
نکردد بدین ترتیب یار تو
کند عاقبت زهر در کار تو
وکر بچهٔ جغد را باغبان
زویرانه آرد سوي بوستان
نشیمن کند شب نهال کلش
سحرکه دهد جلوه بر سنبلش
چو روزي پروبال پیدا کند
همان کنج ویرانه ماوي کند
حدیث پیمبر نکشتست رد
شود

شود هر شيء راجع اصل خود
بعنبر فروشان اگر بگذري
شود جامهٔ تو همه عنبري
وگر بگذري نزد انگشت گر
ازو جز سياهي نه يابي دگر
زبد گوهران بد نباشد عجب
سياهي نشايد بريدن زشب
به ناپاك زاده نداريد اميد
كه زنگي به شستن نگردد سپيد
جهانداراً گر پاك ونامي بدي
درين راه دانش گرامي بدي
شنيدي چو زينگونه راي سخن
زآيين شاهان ورسم كهن
نگشتي چنين روزگارم تباه
دگر گونه گردي بكارم نگاه
ايا شاه محمود كشور گشاي
زمن گر نترسي بترس ازخداي
خزيدي چرا خاطر تيز من
نترسيدي از تيغ خون‌ريز من

" Liberalitatem vide regis iſtius indigi!
" Eloquitor; & à verbis veritatis munus debitum pete.
" Non probum eſt veritatem celare,
" Et fidem abjectis ſordibus ſpargere.
" Res quævis viliſſima melior eſt tali rege,
" Qui nec pietatem, nec mores, nec religionem habeat.
" Intellectus non eſt regi Mahmud,
" Video enim animam ejus à beneficentiâ averſam.

" Servi

" † Servi filius ad opus ingenuum nequit perduci,
" Licèt pater ſit multorum principum;
" Caput improborum hominum efferre,
" Perinde eſt ac pulvere oculos aſpergere;
" Aut ſuum filum incurvare,
" Aut colubrum in ſinu alere.
" Arborem, quæ eſt naturâ amara,
" Si in hortum paradiſi transferas;
" Si à ripâ æternitatis, aquationis tempore,
" Radicem ejus melle ſpargas, & puris favis
" Naturam ſuam poſtremò oſtendet,
" Et fructûs omninò afferet acerbos.
" Quòd ſi ovum cornicis, ex tenebris formatæ,
" Ponas ſub pavone horti cœleſtis,
" Et tunc, cùm ex ovo prodeat pullus,
" Si præbeas illi grana ficûs divinæ,
" Si des illi aquam ex fonte Salſebil,
" Si demùm ovum halitu ſuo afflet Gabriel,
" Tamen cornicis ovum cornicem proferet,
" Et irritum faciet pavonis cœleſtis laborem.
" Quòd ſi viperam de viâ capias,
" Et inter roſas eam facias requieſcere,
" Si agas quodcunque animæ ejus placeat,
" Si potum ei ex immortalitatis fonte præbeas,
" Non erit propter hanc curam amica tibi,
" Sed veneno te tandem afflabit.
" Quòd ſi noctuæ pullum capiat horti cuſtos,
" Et à ſolitudine in hortum ferat,
" Sedemque ejus noctu faciat roſæ fruticem,
" Et manè torum ejus reddat hyacinthum,

† Fuit Sebectighin, Mahmudi pater, ſervus *Alpteghini*, qui, ſub regno *Nubi Samani*, exercitui Perſico præfuit.

" Simul

" Simul ac dies pennas ſuas explicaverit,
" In ſolitudinis angulum avolabit.
" Non inane redditur Vatis noſtri dictum,
" Unamquamque red ad ſuam naturam redire.
" Si per officinam ambari venditorum tranſeas,
" Ambari odorem veſtis tua retinebit.
" Si tranſeas per fabriferrarii officinam,
" Præter nigrorem nihil reperies.
" Mirum non eſt, à pravis ingeniis prodire pravitatem :
" Noctis nigredinem non licet exſecare.
" A viri improbi filio nihil probi ſperate,
" Nam Æthiops lavatu non fit candidior.
" O rerum omnium dominator, ſi purâ fuiſſes indole,
" In illâ doctrinæ viâ eſſes liberalis,
" Audires ejuſmodi eſſe poeſeös dignitatem,
" Secundum regum mores, veteresque conſuetudines ;
" Non ita fortunas meas corrumperes,
" Alio modo opus meum aſpiceres.
" O, rex Mahmud, arcium expugnator,
" Si me non timeas, at Deum time.
" Quare acre meum ingenium excitâſti ?
" Annon gladium meum ſanguineum metuis ?"

CAPUT

CAPUT XVIII.

الصفات

SIVE

De Descriptionibus.

RELIQUUM est, ut de naturæ descriptionibus loquar; quo in genere, cùm omnes venustiores poetæ, tum præcipuè florent Asiatici. Picturam ac poesin quasi sorores esse perspicuum est; & mirum est quantum se mutuò juvent atque illustrent.

Notum est Timanthem, cùm Iphigeniæ immolationem pingeret, & Græcos astantes mœstissimos fecisset, Agamemnonis faciem pallio obvolvisse; propterea quòd incredibilem patris dolorem nullis coloribus posset imitari. Quod insigne artificium ex versibus illis Euripideis videtur sumpsisse,

——— ὡς δ' ἐσεῖδεν Ἀγαμέμνων ἄναξ
Ἐπὶ σφαγὴν στείχουσαν εἰς ἅλσος κόρην,
Ὑπεστέναξε, καὶ μπαλιν στρέψας κάρα
Δάκρυα προῆγεν, ὀμμάτων πέπλον προθείς.

Cujus rei alia sunt exempla quamplurima.

Sed in reliquis poematum generibus modica est inter pictores ac poetas cognatio, in hac, de quâ nunc loquor, sunt valdè finitimi; nam poeta, cùm naturæ proprietates describat, lectissimam quasi picturam ante oculos lectoris ponit: cujus rei exempla quædam subjiciam. Quòd si omnes rerum naturalium descriptiones, quarum ex variis poetis satis amplam comparavi supellectilem, hoc loco velim exponere, absurdè sanè faciam, & contra

& contra inſtituti mei rationem. Sed nequeo à me impetrare, quin unam atque alteram ex Græcis quibuſdam ſcriptoribus deſcriptionem apponam; eòque libentiùs quòd rariores ſint, & admodum pulchræ.

Quàm jucunda eſt pictura, quâ nympharum luſûs in Oeneo deſcribit † *Chæremon*, tragicorum longè venuſtiſſimus!

Ἔκειτο γαρ ἡ μὲν λευκὸν εἰς σεληνόφως
Φαίνουσα μαζὸν, λελυμένης ἐπωμίδος,
Τῆς δ' αὖ χόρεια λαγόνα τὴν ἀριστερὰν
Ἔλυσε· γυμνῆς δ' αἰθέρος θεάμασιν
Ζῶσαν γραφὴν ἔφαινε· χρῶμα δ' ὄμμασι
Λευκὸν μελαίνας ἔργον ἀνταύγει σκιᾶς·
Ἄλλη δ' ἐγύμνου καλλίχειρας ὠλένας,
Ἄλλη προσαμπέχουσα θῆλυν αὐχένα.
Ἡ δ' ἐκραγέντων χλανίδων ὑπὸ πλίχας
Ἔφαινε μηρὸν, καὶ ξεπεσφραγίζετο
Ὥρας γελώσης χωρὶς ἐλπίδων ἔρως.
Ὑπλώμεναι δ' ἔπιπλον ἐλενίων ἔπι,
Ἴων τε μελανόφυλλα συγκλῶσαι πλερὰ,
Κρόκον θ' ὃς ἡλιῶδες εἰς ὑφάσματα
‡ Πέπλων ἰεὶς εἴδωλον ἐξομόργνυται.

Quos verſûs eleganter, ut ſemper, convertit *Grotius*, eam ſibi vindicans in trimetris licentiam, quam Nævius, Accius, & veteres tragici ſumpſerunt:

Alia jacebat candidas papillulas
Oſtendens lunæ, retrojecto pallio:

† Vide Athenæum, Lib. xiii.

‡ Duo, qui ſequuntur, verſûs,

Πέρσης δὲ θαλερὰς ὑτραφεὶς ἀμάρακος
Λειμῶσι μαλακοῖς ἐξέτεινεν αὐχένα,

ad hanc Nympharum deſcriptionem pertinere non arbitror; ſed ad illam, de quâ loquitur Athenæus, cùm dicit *Chæremona* in deſcribendis floribus multum eſſe & copioſum.

Alii

Alii chorea lævum nudârat latus,
Nudum ſideribus exhibens ſpectaculum,
Viventem effigiem. Lacteus viſu color
Contra certabat umbris nigricantibus:
Monſtrabat ulnas alia, & formoſas manûs:
Alia obtegebat tenera colli volumina:
Alia diſrupto tenuis interulæ ſinu
Femur oſtendebat; arridente gratiâ
Mihi ſe imprimebat, ſpem non adducens, Amor.
Et jam volvuntur lapſabundæ per inulas,
Jam nigricolores violas populantes legunt,
Crocique florem, qui purpureis ſupparis
Injectus rutilum ſolis imitatur jubar.

Idem in *Alpheſibœâ* humanam pulchritudinem deſcribit pulcherrimè:

Καὶ σώματος μὲν ὄψις ἐξευγάζετο
Στίλβουσα λευκῷ χρώματι διαπρεπής,
Αἰδὼς δ' ἐπεῤῥύθμιζεν ἡπιώτατον
Ἐρύθημα λαμπρῷ προσιθεῖσα χρώματε
Κόμαι δὲ κηροχρῶτες, ὥς ἀγάλματος,
Αὐτοῖσι βοσρύχοισιν ἐκπεπλασμένοι,
Ξανθοῖσιν ἀνέμοις ἐνετρύφων φορέμενοι.

Nec omittendi ſunt hoc loco verſûs, quibus Venerem & Nymphas deſcribit auctor poematis, quod Κύπρια inſcribitur, ſive *Staſimus*, ſive, ut Tzetzes putat, ipſe Homerus:

Ἡ δὲ σὺν ἀμφιπόλοισι φιλομμειδὴς Ἀφροδίτη
Πλεξαμένη στεφάνους εὐώδεας, ἄνθεα γαίης
Ἂν' κεφαλαῖσιν ἔθεντο θεαὶ λιπαροκρήδεμνοι
Νύμφαι τ' Χάριτες, ἅμα δὲ χρύσῃ Ἀφροδίτῃ
Καλὸν ἀείδουσαι κατ' ὄρος πολυπιδάκης Ἴδης.

Nec verſûs illi de Cupidine dormiente (ex longiori, forſan, poemate libati) qui Platoni aſcribuntur:

Ἅλσος

Ἅλσος δ' ὡς ἱκόμεσθα βαθύσκιον, εὕρομεν ἔνδον
Πορφυρέοις μήλοισιν ἐοικότα, παῖδα Κυθήρης.
Οὐ δ' ἔχεν ἰοδόκον φαρέτρην, ἃ καμπύλα τόξα,
Ἀλλὰ τὰ μὲν δένδρεσσιν ὑπ' εὐπετάλοισι κρέμαντο.
Αὐτὸς δ' ἐν καλύκεσσι ῥόδων, πεπεδημένος ὕπνῳ,
Εὖδεν μειδιόων, ξεθαὶ δ' ἐφύπερθε μέλισσαι
Κηροχύτοις ἐντὸς λαγαροῖς ἐπὶ χείλεσι βαῖνον.

Nihil eſſe poteſt his verſibus jucundius aut modulatius; & vellem profectò plura ſupereſſent Platonis carmina. Certè valdè poeticum illi fuiſſe ingenium paucæ, quæ ſuperſunt, relliquiæ teſtantur; & Socrati ſubiraſcor, qui diſcipulum ſuaderet à manſuetioribus Muſis ad philoſophiæ ſpatia declinare. Sed omnes deſcriptionum venuſtates complectitur εἰδύλλιον in primo Anthologiæ libro, quo vix quidquam inveniri poteſt luculentius:

Χείματος ἠνεμόεντος ἀπ' αἰθέρος οἰχομένοιο,
Πορφυρέη μείδησε Φερανθέος εἴαρος ὥρη.
Γαῖα δὲ κυανέῃ χλοερὴν ἐσέψατο ποίην,
Καὶ φυτὰ θηλήσαντα νέοις ἐκόμισσε πετήλοις.
Οἱ δ' ἀπαλὴν πίνοντες ἀεξιφύτε δρόσον ἠοῦς
Λειμῶνες, γελόωσιν ἀνοιγομένοιο ῥόδοιο.
Χαίρει κὴ σύριγγι νομεὺς ἐν ὄρεσσι λιγαίνων,
Καὶ πολιοῖς ἐρίφοις ἐπιτέρπεται αἰπόλος αἰγῶν.
Ἤδη δὲ πλώουσιν ἐπ' εὐρέα κύματα ναῦται,
Πνοιῇ ἀπημάντῳ ζεφύρε λίνα κολπώσαντος.
Ἤδη δ' εὐάζουσι Φορεσταφύλῳ Διονύσῳ
Ἀνθεῖ βοτρυόεντος ἐρεψάμενοι τρίχα κισσῷ.
Ἔργα δὲ τεχνήεντα βοηγενέεσσι μελίσσαις
Καλὰ μέλει, κὴ σίμβλῳ ἐφήμεναι ἐργάζονται
Λευκὰ πολυτρήτοιο νεοξύτα κάλλεα κηροῦ.
Πάντῃ δ' ὀρνίθων γενεὴ λιγύφωνος ἀείδει,
Ἀλκύονες περὶ κῦμα, χελιδόνες ἀμφὶ μέλαθρα,

Κύκνος ἐπ' ὄχθαισιν ποταμῦ, κὴ ὑπ' ἄλσος ἀηδών.
Εἰ δὲ φυτῶν χαίρεσι κόμαι, κὴ γαῖα τέθηλε,
Συρίζει δὲ νομεὺς, κὴ τέρπεται εὔκολα μῆλα,
Καὶ ναῦται πλώεσι, Διώνυσος δὲ χορεύει,
Καὶ μέλπει ποτενὰ, κὴ ὠδίνεσι μέλισσαι,
Πῶς ὲ χρὴ κὴ ἀοιδὸν ἐν εἴαρι καλὸν ἀείσαι.

Amant potiſſimùm *Aſiatici* hortorum, amœnitatum, ac florum, deſcriptiones, quas jucundiſſimis pingunt verborum coloribus. Velut in triceſimâ *Haririi* declamatione:

مسقط الراس سروج وبها كنت اموج *
بلدة يوجد فيها كل شي وبروج *
وردها سلسبيل وصحاريها مروج *
وبنوها ومغانيهم نجوم وبروج *
حبنا نفحة رياها ومراءها البهيج *
وازاهير رباءها حين تنجاب الثلوج *
من راءها قال مرسي جنة الدنيا سروج *

" Natale ſolum eſt *Seruge*, in quo huc & illuc erravi,
" Regio, in quâ omnia reperiuntur & redundant.
" Vada ejus fontes cœleſtes ſunt, & campi jucunda prata,
" Ædificia & manſiones ejus ſunt ſtellæ & zodiaci ſigna,
" Amamus odoris ejus auram & conſpectum ſplendidum,
" Et flores collium ejus, cùm abierint nives;
" Quicunque hanc regionem videt, ait, *Seruge* paradiſi terreſtris locus eſt."

Et *Abu Dhaher Ben Al Khiruzi*,

روضة راضها الندي فغدت
لها من الزهر انجم زهر

ينشر

ينشر فيها ايدي الربيع لنا
ثوبا من الوشي حالها القطر
كانها شقّ من شقايقها
علي رباءها مطارف خضر
ثم تبدّت كانها حدق
اجفانها من دمايها حمر

" Hortus, quem ornat ros, & in quo
" Splendent flores, tanquam ſtellæ lucidæ,
" Induit eum Veris manus
" Ornatam veſtem, roris guttulis perſperſam;
" Anemonæ ejus partim ſimiles ſunt,
" Super colles ejus, tunicis viridibus,
" Partim proveniunt ſimiles oculis,
" Quorum cilia flendo rubent.

Et *Mohammed Abdalla Al Dawi,*

اما شافيتك روضة دستجرد
كعقد او كوشي او كبرد
يطير فراشها بيضاء وحمراء
كريح طيّرت اوراق ورد

" Annon te exhilarat Deſtigerdi hortulus,
" Similis aut monili gemmeo, aut ſerico, aut pictæ chlamydi?
" Volitant in eo papiliones candidi & rubri,
" Ceu roſarum folia, quæ ventus diſpergit."

Et *Abu'l Haſſan Ali Ebno'l Huſſein* de valle amœniſſimâ, ipſe quoque in primis venuſtus;

اذا ذكر الحسان من الجنان
فحي هلا بوادي ماوشان *

تجد

تجد شعباً يشعب كل هم
وملهياً ملهيا عن كل شان *
بروض مونق وخرير ماء
الذ من المثالث والمثاني *
وتغريد الهزار علي ثمار
تراها كالعقيق وكالجمان *
فيا لك منزلا لو لا اشتياقي
اصيحابي بدرب الزعفران *

" Si quando mentio fiat de paradiſi amœnitatibus, heus tu, age! ad val-
" lem *Mawaſhán* accede.
" Reperies vallem, quæ omnes moleſtias diſperget, receſſum, qui ab
" omni negotio te liberabit;
" Cum horto ſplendido, cum fontium murmure, dulciori lyræ and tibiæ
" notis;
" Ubi aviculæ modulantur inter fructûs, quos videbis pyropis & marga-
" ritis ſimiles.
" O quàm dulcis eſſet hic receſſus, niſi me deſiderio afficerent amiculi
" abſentes in *Darbizafrán!*"

Et poeta Turcicus,

روان هر چشمهسي چون آب حيوان
چراغ لاله هر جانب فروزان
نسيم صبح كل جبين ايدوب چاك
صبا نرگس كوزين قالمشدي نهناك
اغاچلر رقصه گرمشلر سبك خيز
شكوفه اوستنه اولمش درم ريز

" Unuſquiſque fons aquæ immortalitatis ſimilis manavit,
" Tulipæ lampas unumquodque latus illuminavit,

" Aura

" Aura matutina laceravit roſæ ſinum,
" Zephyrus narciſſi oculos reddidit madidos,
" Arbores leviter ac celeriter ſaltant,
" Et ſuper flores nummos argenteos (rorem) ſpargunt."

Et alius,

حوالي‌سي سراسر كلستاندر
كلستان جابجا آب رواندر
اوتورمشلر رياحين دست بر دست
كلاهن كج رواتمش لاله مست
سنبلش نركسك چشم سياهي
ادر سزينه مستانه نكاهي

" Hujus loci ambitus uſquequaque roſetum eſt,
" Roſetum, in quo ubique vitæ fontes manant,
" Herbæ odoriferæ ſe invicem manibus amplexantur,
" Tulipæ languidæ curvatas gerunt coronas,
" Narciſſi niger oculus effulget,
" Qui vos intuetur ebriolo aſpectu."

Et *Dhafer Elhaddád*,

وعيشة اهدت لعينك منظرا
جاء السرور به لقلبك وافدا
روض لمخضر العذار وجدول
نقشت عليه يد الشمال مباردا
والنخل كالغيد الحسان تزينت
ولبسن من اثمارهن قلايدا

" In hoc loco vita erit oculis tuis jucunda,
" Venit ibi ſenſim in pectus tuum lætitia,
" Hortus eſt viridi facie ornatus, & rivulis diſtinctus,
" Super quem gelidus ventus variam picturam induxit,

" Ac

" Ac palmæ ceu puellæ, teneras habentes cervices, ornantur,
" Et fructuum ſuorum induunt monilia."

Sæpiſſimè etiam turtures gementes deſcribunt ; ut *Abi'lola*,

وحمام العلاط يضيق فوها
بما في الصدر من صغة الغرام
تداعي مصعدا في الجيد حباً
تعال الطوق منها بانفصام

" Columba nigram habens torquem, cujus os ita anguſtum eſt, ut deſi-
" derium, quod in pectore habet, enuntiare nequeat ;
" Provocat ſpiritu altè ducto, collum pulſans, violentum amorem, uſque
" eò donec torques dolore ſubito rumpatur."

& poetæ quidem *Bagdadenſis*,

حمامات اراك الدوح ما انتن
يا ورق الا عنآ كالما نحتن
هذا وانتن ازواجاً فلو كنتن
مثلي فرادي وايم الله لم تحتن

" Turtures ſylvarum arboribus *Erac* conſitarum, nihil eſt vobis, dum
" plangitis, O columbæ, præter meram ſollicitudinem :
" Prætereà pares eſtis, quòd ſi fuiſſetis, ſicut ego ſum, ſolitariæ, profectò
" non viveretis ?"

Et alius,

ولقد القت علي الاراك حمامة
تبدي فنون النوح في الافنان
ساويتها لما تساوينا ضناء
كل ينوح علي غصون البان

" Vidi ſuper arborem *Erac* turturem,
" Qui varias querelas inter ramulos integrabat ;

" Æqualis

" Æqualis ei dolore fui, & ille mihi ;
" Uterque noſtri de myrobalani ramis plorabat."

Et *Al Serage Al Warák* dulciſſimè,

وورقاء ارقني نوحها
لها مثل ما لي فواد صريع
تنوح واكتم سري ود—
—معي لسري لديها بديع
كاننا تقاسمنا للهوي
فمنها النواح ومني الدموع

" Turtur, cujus querelæ me inſomnem reddunt,
" Habet pectus, ſicut ego habeo, dolore affectum ;
" Queritur ; at arcanum meum celo, ſed
" Lacrymæ ob arcanum recentes fluunt ;
" Velut ſi amorem divideremus,
" Et illi eſſet planctus, mihi verò lacrymæ."

Et alter,

حمام الاراك الا فاخبرينا
لمن تندبين ومن تعولينا
فقد شقّت بالنوح منا القلوب
وابكيت بالندب منا العيونا
تعالي نقم ماءثما للهموم
ونعول اخواننا الظاعنينا
ونسعدكن وتسعدننا
فان الحزين يواسي الحزينا

" Turtures *Eraci* ſylvæ, amabo, nobis dicite
" Quem defleatis, & ob quem ploretis ?
" Sanè nos quoque corda dolore ſcindimus,
" Et oculi noſtri ob mœſtitiam lacrymas fundunt.

" Deus

" Deus iniquitatem curis puniit,
" Et ploramus ob amicorum diſceſſum.
" Vobis autem fauſta precamur, vos item nobis fauſta precari decet,
" Unuſquiſque enim mœſtus mœſtum ſolatur."

Sed maximam poeſi Aſiaticæ, ac præſertim amatoriæ, afferunt humanæ pulchritudinis (quâ nihil eſt à naturâ formatum pulchrius), deſcriptiones. Abunde nobis ex *Hafezi* carminibus exemplorum ſuppetit: ſed unam tantùm hoc loco apponam, de formoſæ adoleſcentulæ genâ, Oden omnibus numeris abſolutam.

بیا که مي شنوم بوي جان از آن عارض
که یافتم دل خودرا نشان از آن عارض

" Veni; ſentio enim ex illâ genâ odoris halitum *(vel* ſpem animæ),
" Inveni etiam notam cordi meo impreſſam ab illâ genâ."

معاني که زحوران بشرح میکویند
زحسن ولطف پرسي بیان از آن عارض

" Significationem, quæ nymphis cœleſtibus ab interpretibus tribuitur,
" A dulci pulchritudine illius genæ percontator."

کرفته نافهٔ چین بوي مشك از آن کیسو
کلاب یافته بوي چنان از آن عارض

" Capit veſica hinnuli Sinenſis moſchi odorem ab illis crinibus,
" Aqua roſacea talem odorem ab illâ genâ recipit."

بکل بماند فرو سرو ناز از آن قامت
خجل شدست کل کلستان از آن عارض

" In terram demittitur cupreſſus laſciva ob illam ſtaturam,
" Pudore affecta ſedet roſa horti ob illam genam.

بشرم

بشرم رفت کل یاسمین از آن اندام
بخون نشست دل ارغوان از آن عارض

" Verecundans abit flos jaſmini ob illud corpus,
" Sanguinem ſtillat cor floris purpurei (Argovan) ob illam genam."

زمهر روي تو خورشید کشت غرق عرق
قرار کرد مه آسمان از آن عارض

" Ob ſplendorem vultûs tui ſol verecundiæ rore immergitur,
" Stat immota ob illam genam in cœlo luna."

زنظم دلکش حافظ چکید آب حیات
چنانچه خوي شده خون چکان از آن عارض

" A dulcibus Hafezi numeris ſtillat immortalitatis aqua,
" Quemadmodum ob illam genam ſanguinem ſtillant ejus præcordia."

Caput libri *Hamaſa*, quod باب الصفات vocatur, tres continet deſcriptiones; primam, *camelorum*; quæ tamen ex epithetis propè conſtat; alteram, *ſerpentis*; tertiam, *nubium atque imbris*; quarum ultimam, utpote quæ ſit pernobilis, haud erit fortaſſe ineptum hîc ſubjicere.

قال مليحه الجرمّي
ارقت وطال الليل للبارق الومض
حبيّا سري مجتاب ارض الي ارض *
نشاوي من الادلاج كدري مزنه
يقضي بجدب الارض ما لم تكد يقضي *
تحنّ باجواز الفلا قطراته
كما حنّ نيب بعضهن الي بعض *
كان الشهاريخ العلي من صبيره
شهاريخ من لبنان بالطول والعرض *

تباري الرياح الحضرميات مزنه
بمنهمر الارواق ذي قزع مرنض *
يغادر محض الماء ذو هو محضة
علي اثره ان كان للماء من محض *
يروي العروق الهامدات من البلي
من العرفج النجدي ذو باد والحبض *
وبات الحبي الجون ينهض مقدماً
كنهض المداني قيده الموعث النقض *

Dixit *Meliha Al Jaramni:*

" Insomnis fui, cùm protracta esset nox, ob nubem fulgurantem, splendidam; quæ transversè profecta est de regione in regionem nigricans;

Ob iter nocturnum ebria, obscura nubes, quæ terræ sterili id attulit (ubertatem scilicet) quod aliàs non esset consecuta:

Murmurabant nubium series, dum per desertum transibant, ut murmurant invicem cameli;

Velut si pars altior albæ nubeculæ vertex esset Libani (cui), & longitudine & latitudine (similis erat:)

Hæc nubila, venti ex *Hadramut* venientes disperserunt, cùm pluviam tenuem, stillantem effuderint;

Reliquerunt post se aquam, quæ ita pura fuit, ut ex lacte mero formata videretur,

Irrigabant radices, arefactas siccitate temporis, spinosæ uniuscujusque & salsæ plantæ, quæ propè evanuerat;

Sic nubes atra progredi perseveravit, ut (camelus) sub onere curvatus, labore confectus, in loco arenoso difficilè incedit."

PARS

PARS QUINTA:

CAPUT XIX.

De variis Arabum, Perſarum, ac Turcarum Poetis.

ID quod de poetis, qui Λυρικοὶ à Græcis vocantur, dixit † Cicero, veriùs in Aſiaticos transferri poteſt: " Si mihi vitæ ſpatium duplicetur in " iis tantummodò percurrendis, non eſſe ſuffecturum." Hoc veriſſimum eſſe ſentiet is, qui viderit apud *Herbelotum* propè triginta auctorum nomina, qui de poetarum Arabicorum vitis & carminibus ſcripſerunt; inter quos recenſentur princeps illuſtris *Ebn Al Motezz Al Abaſſi*, & *Almanſur*, rex Hamæ, cujus opus decem volumina complecti dicitur; & ſcriptor illuſtris *Omadeddin Al Iſfahani*, qui hiſtoriam Saladini elatiſſimo dicendi genere compoſuit, librumque abſolutiſſimum de poetis Arabicis contexuit, *Kherida* خريدة feu *margarita*, inſcriptum. His addi poſſunt *Ebn Khacán*, qui copioſè de Arabum poetis ſcripſit, dicendi genere uſus politiſſimo, & cujus opus vocatur,

قلايد العقيان في محاسن الاعيان

Monilia aurea de excellentium poetarum ſuavitatibus: & *Thaalebi*, cujus liber يتيمة *Yatima* quidquid venuſti, quidquid elegantis, quidquid politi, quidquid etiam elati habeat poeſis Arabica, complectitur: volumina continet quatuor, capita autem quadraginta; in quibus copioſiſſimè differit de vitis & operibus poetarum illuſtriorum, qui in Syriâ, Ægypto, Meſo-

† Frag. apud Senecam in Epiſt.

potamiâ,

potamiâ, Chaldæâ, Perſide, Arabiâ, Tartariâ, & regionibus Tranſoxanis floruerunt. Pulchrè hunc librum laudabat poeta imprimis elegans Ebn Kelâkes,

ابيات اشعار اليتيمة
ابكار افكار قديمة *
ماتوا فعيشت بعدهم
فلذلك سميت اليتيمة *

" Verſûs horum carminum in Yatimâ
" Virgines erant, cogitationes antiquæ:
" Mortui ſunt poetæ, & vivunt poſt eos carmina,
" Et ob hanc rem vocatur liber *Yatima*."

Etenim voce يتيمة cùm *pupillus*, tum etiam *unio* ſignificatur.

Nec minus jucundum opus eſt حليت الكميت ſeu *vini dulcedo*; auctore *Shehábeddin El Nawági*. Eſt hic liber Athenæi Δειπνοσοφιστῶν ſimillimus, ſed meâ quidem ſententiâ jucundior, ornatior, copioſior. Viginti quinque partes complectitur, de vino, de floribus, de amore, de pulchritudine, de amœnitatibus Ægyptiis: quæ omnia variis ac venuſtiſſimis carminibus cùm veterum tum recentiorum Arabum deſcribuntur. Scripſit aliud opus, quod inſcribitur مراتع الغزلان ſive *Prata hinnulorum*, & carmina complectitur amatoria è variis poetis libata. Idemque contexuit duo alia volumina, plena carminum venuſtiorum. De Anthologiis *Hudeilitarum*, *Bokhteri*, & *Abi Temam*, utpote notiſſimis, nihil neceſſe eſt hoc loco dicere.

Librum صفوات *Sefwat*, quem cum *Hamaſa* comparat Herbelotus, nec ullibi citatum legi, nec in ullâ bibliothecâ vidi. Multa prætereà de Arabum poetis continet opus permagnum *Hagi Khalfeh* ſeu *Catib Chelebi*, quod كشف الظنون appellatur, & in quo de Aſiaticorum libris omnibus præclarè tractatum eſt; & liber admirabilis نهايات العرب وفنون الادب

ſive,

ſive, *De Arabum eruditione*, cujus auctor fuit *Shehábo'ddin Al Noweiri*. Horum operum alia Pariſiis, alia Leydæ, alia Oxonii, alia in reliquis Europæ bibliothecis ſervantur.

Porrò ſcriptoris politiſſimi *Ebni Khalican* opus hiſtoricum non magis verborum elegantiâ & ubertate commendatur, quàm illuſtriorum poetarum verſibus, quibus conſpergitur. Ac neſcio an hic omnibus vitarum ſcriptoribus ſit anteponendus. Eſt certè copioſior Nepote, elegantior Plutarcho, Laertio jucundior: & dignus eſt profectò liber, qui in omnes Europæ linguas converſus prodeat. Atqui Arabicorum poetarum infinitam multitudinem abundè probant duo illa opera, quorum unum ab *Hegiazio*, alterum à *Safadio* eſt compoſitum, & quorum hoc triginta volumina, illud quinquaginta complectitur.

Permulti ſunt de poetis Perſicis libri uberrimi, ſed omnibus præſtare videtur opus دولت شاه *Doulet Shah Samarcandi*, quod ſæpiſſimè citat Herbelotus. Quàm feliciter autem *Turcæ* poeticam coluerint, intelligi poteſt cùm ex *Lutufii* & reliquorum libris, tum ex opere illo ampliſſimo زبدة الاشعار inſcripto, quod novem poetarum *Turcarum* carmina complectitur, atque aliorum DXL continet flores diligentiſſimè & magno cum judicio delibatos.

Inter antiquos Arabum poetas celebriores fuerunt, ذو الرمة *Dhu'l Remma*, نابغة *Nabega*, مهلهل *Mohalhal*, متلمس *Motalammes*, الفرزدق *Ferazdak*, aliique, & in primis auctores ſeptem Idylliorum, quæ Moallakat vocitantur: ac de his quidem aliàs dictum eſt; illorum autem carminibus, quæ mihi videre contigit, vix quidquam fingi poteſt delicatius, venuſtius, exquiſitius? Inter recentiores imprimis elegans eſt *Abù'l Caſſem*, cujus liber vocatur شذور الذهب *Auri particulæ*; neque immeritò: nihil enim eo aut jucundius eſſe poteſt, aut politius. Deſcriptionibus abundat lepidis & venuſtis, & dignus eſt ſanè de quo dicatur, id quod de fluvio *Teleboa* ſcripſit Xenophon,

Μέγας

Μέγας μὲν ἄ, καλὸς δέ.

Quàm eleganter hortum deſcribit:

فمن روضة غناء زخرف وشيها
ومن جدول تسعي بها سعي اسود
ومن اقحوان كالثغور مؤثر
ومن زهر مثل عبقري وعسجد

" Hortus autem fuit variis ornamentis diſtinctus,
" In quo tanquam ſerpentes currebant rivi,
" Et flores parthenii ſicut nitidi puellarum dentes,
" Aliique flores ſplendebant tanquam pictæ veſtes & aurum."

& imbrem:

اذا افترّ من جون الغمايم بارقه
بكي الودق من خبت الاناعم وادقه
بدمع كان الريح ينثر لؤلؤا
علي خدّ روض سندسي حدايقه

" Cùm renidet ex nigris nubibus (nubes) fulgurans,
" Flet imber, à campo beneficentiæ continuò ſtillans
" Lacrymas, velut ſi ventus margaritas ſpargeret
" Super genam hortuli pictâ chlamyde veſtiti."

Non minorem habet venuſtatem, & vim majorem, ابن الغارض *Ibno'l Faredh*, elegans ac floridus poeta, & cùm antiquioribus conferendus. Miram habet plerumque in carminum initiis gratiam ac pulchritudinem:

ارج النسيم سري من الزورآء
سحرا فاحيا ميت الاحيآء

اهدي

اهدي لنا ارواح نجد عرفه
فالجوٴ منه معنبر الارجآء

" Odor Zephyri ex Alzaura provenit,
" Manè, in vitam autem mortuos revocat:
" Profert nobis auras; halitus ejus diffunditur,
" Et aër ab eo ambari odorem recipit."

Sed hujus poetæ, quem cum Ovidio conferre ſolemus, elegiam in tertio capite citavimus.

Si quis aliorum poetarum Arabum nomina videre cupiat, legat *Herbeloti*, imperfectum quidem, ſed jucundiſſimum atque eruditiſſimum opus. De Perſis tamen pauca differam: nam Turcicorum carminum duos tantummodò vidi libros. Alterum, opus perparvum variorum poetarum *Odas* amatorias continens: alterum, codicem belliſſimè exaratum, & *Meſihii* carmina complexum. Centum & ſeptuaginta octo Odis conſtat, iiſque politiſſimis.

Perſicorum itaque poetarum poſt *Ferduſium*, *Hafezum*, & *Sadium* celeberrimus eſt *Gelaleddin Balkhi*, cujus perlongum opus, مثنوي *Meſnavi* nominatum, mirificâ ornatur doctrinæ copiâ ac varietate; verbis illuminatur elegantiſſimis; hiſtoriis porrò abundat lepidis, ſuavibus, venuſtis. Quàm vivida hæc eſt Amoris laudatio, & ob amicæ diſceſſum querela!

شاد باش اي عشق خوش سوداي ما
اي طبيب جمله علتهاي ما
اي دواي نخوت وناموس ما
اي تو افلاطون وجالينوس ما
چشم خاك از عشق بر افلاك شد
كوه در رقص آمد وچالاك شد
با لب دمساز خود كر جفتمي

هجو

همچو ني من گفتيها گفتمي
هر كه او از همزباني شد جدا
بي زبان شد گرچه دارد صد نوا
چونكه گل رفت وگلستان درگذشت
نشنوي زان پس زبلبل سرگذشت
من چه گونه هوش دارم پيش وپس
چون نباشد نور يارم پيش وپس
گر نباشد عاشق را پرواي او
او چو مرغي ماند بي پرواي او

" Salve, Amor ; tu, qui nos ſuaviter incendis,
" O tu, qui omnes noſtros morbos ſanas ;
" O remedium, auxilium, & præſidium noſtrum,
" O tu Plato noſter es, tu Galenus.
" Oculus terreſtris propter amorem in cœlo eſt,
" (Ob amorem) colles ſaltantes veniunt, & celeriter incedunt.
" Labio amicæ meæ ſi adhærere poſſem,
" Inſtar argutæ arundinis voces ederem.
" Quicunque à ſodali ſuo decedit,
" Is elinguis eſt, licèt centum habeat voces.
" Cùm abiit roſa, & defloruit roſetum,
" Non ampliùs luſciniæ narrationem audis :
" Equidem pariter quomodo prudentiam uſquequaque habeam,
" Dum lux amicæ uſquequaque non effulget.
" Quòd ſi amatori non ſit videndi amicam poteſtas,
" Avi ſimilis eſt, quæ libertate caret."

Nec verò his ſolis inter poetas locus eſt : ſua enim laus tribuitur aliis innumeris, qui in variis generibus floruerunt. Celebriores ſunt انوري *Anvari*, فلكي *Feleki*, رشيدي *Reſkidi*, رودكي *Rudeki*, كرماني *Kermani*,

Kermani, كاتبي *Catebi*, & خاقاني *Khakani*, qui *Abi'lolæ* fuit, ſi Herbeloto fides, diſcipulus, & magnificam præceptoris ſui poeſin eſt feliciter imitatus. Recentiorum tamen poetarum, quos tulit Perſis, elegantiſſimus meritò habetur *Jami*, cujus opera ſæpenumerò, cùm in *Linguæ Perſicæ Commentariolo*, & in *Grammaticâ*, tum etiam in *Hiſtoriis* noſtris, laudavimus.

Sed de poetis hactenus: fuſiùs de iis & copioſiùs differere, ab inſtituto eſſet alienum; magna enim ſylva eſt, & integrum volumen requirit: & profectò imprimis deſideratur liber *De poetarum Aſiaticorum Vitis*; cujuſmodi opus cùm utiliſſimum, tum etiam ob novitatem jucundiſſimum fore puto. Et laudandum foret propoſitum, tot eximios viros ac miris ingeniis præditos in novam lucem, & quaſi vitæ integrationem revocare. Plurimum ſanè his literis obeſt librorum excuſorum paucitas: egregium eſſet itaque ac rege aliquo dignum opus, libros Aſiaticorum elegantiores in lucem proferre, ſed ſine interpretatione; ita enim propè duplicaretur & ſumptus & labor. Illi autem qui otio fruerentur erudito, utcunque à bibliothecis remoti, poſſent eos, gradatim ac pedetentim, accuratè interpretari, emendare ſagaciter, & doctè illuſtrare. Ita fieret ut Arabum ac Perſarum poemata in manibus & in ore haberemus, nec minùs eſſet uſitatum Ferduſii, Amralkeiſi & Abi'lolæ verſùs in quotidianis ſermonibus recitare, quàm nunc Homeri, Anacreontis, aut Pindari.

PARS SEXTA:

De Asiaticâ Dictione.

CAPUT XX.

HABENT Asiatici orationis genus, non id quidem omninò numeris astrictum, ut poema, nec tamen ita fluens ac dissolutum, ut sermo vulgaris. Placet libros hoc modo numerosè compositos inter poemata recensere; nam orationem, cujus sententiæ modulatè cadunt, leniter profluunt, similiter desinunt, quæ verbis dulcibus & hilarioribus, iisque jucundè tralatis ornatur, in quâ denique paria adjunguntur paribus, & contraria contrariis referuntur, parùm à versu abesse puto: quod video de Platonicâ & Democriteâ locutione sensisse veteres†. Atque in hoc loco de *Asiaticorum* libris modulatis differere, nec erit inutile, nec à proposito alienum. Notum est, apud omnes gentes poeticæ studium fuisse solutæ orationis curâ antiquius. Apud Græcos orationem princeps contexuisse dicitur Pherecydes Syrus: Ciceronis temporibus gravissima extabat Appii Claudii oratio, quam primus Romanorum in lucem protulit, cùm senatum à fœdere cum Pyrrho faciendo dissuaderet. Primus apud Arabas orationem composuit vel Mohammedes, vel, si quis fuerit, Mohammedis adjutor. Fuit certè quisquis Alcoranum contexuit, cùm admirabili præditus ingenio, tum acutissimus & dicendi & persua-

† Cic. Orator.

dendi

dendi artifex. Ac nequeo ſatis prudentiam illius admirari, qui orationem potuerit incultæ multitudinis tum auribus tum animis adeò ſcitè accommodare. Nec enim illi in eruditorum hominum conventu erat habenda oratio, ſed cum agreſtibus rem habuit, impolitis, truculentis, ſtellarum imaginumque cultoribus; poeticæ tamen impenſiùs deditis. Itaque ſagax ille morum obſervator, & legiſlator ſubtilis, dicendi genus ſumpſit argutum, venuſtum, floridum, concinnum, numeroſum, incitatum; ſplendidiſſimis colluſtratum verborum luminibus, & cùm ad perſuadendos animos, tum ad commovendos affectûs accommodatiſſimum. Non ille ad ſedatum judiciorum diſcrimen librum ſuum comparabat, ſed ad aurium delectationem, & voluptatem ſenſuum. Ideoque inſtituit ut divini, quemadmodum vocatur, libri lectores canoris quibuſdam vocis flexionibus ſententias æqualiter demenſas & ſimilibus ſonis terminatas modularentur. † Velut in illo capite, quod eſt الدهر ſeu Tempus nominatum:

فوقيهم الله شرا ذلك اليوم ولقيهم نضرة وسرورا
وجزاهم بما صبروا جنة وحريرا
متكيين فيها علي الارايك لا يرون فيها شمسا ولا زمهريرا
ويطوف عليهم ولدان مخلدون
اذا رايتهم حسبتهم لؤلؤ منثورا

" Defendit eos Deus à diei iſtius calamitate, præbetque illis ſplendorem ac lætitiam,
" Et remunerat eos ob patientiam hortulo, & veſtibus fericis:
" In eo horto pulvinaribus incumbunt, nec calorem intenſum nec frigus ſentientes,
" Verſantur autem inter eos pueruli ſemper formoſi, quos cùm aſpexeris, diſperſas eſſe putaveris margaritas."

Sed qui omnes elegantias & venuſtates in unum locum acervatim

† فرتل القران ترتيلا Alc.

cumulatus

cumulatus videre cupit, perlegat is caput, quod الرحمن ſeu Miſericors inſcribitur, & inter carmina pulcherrima recenſeri debet. Hunc igitur librum ſcriptores Aſiatici tanquam elegantis locutionis normam ſibi proponunt; & quanquam eum aut apertè imitari non audent, aut imitationem diſſimulant, id tamen dicendi genus perfectiſſimum putant, quod ſit huic libro ſimillimum; ideoque ſententias ex illo depromptas ſermonibus ſuis frequentiſſimè intexunt. Velut in libro *Fácahato'lkhólafa*†, in elaboratâ illâ imbris deſcriptione,

واقبلت سوابق السيول
تجري في مضمارها كالخيول
فتراكم من السحاب
علي وجه عروس السماء النقاب
وانهمر الغمام المدرار
وصارت الدنيا جنات تجري من فوقها الانهار

" Accedebant torrentium fluctûs prævertentes,
" Currebant tanquam equi in loco paſtûs,
" Et obvolutum eſt nubibus
" Cœlum, ut ſponſæ facies velo,
" Et imbres effuderunt nubes copiosè pluentes,
" Et facta eſt terra hortorum ſimilis, in quibus fluunt rivuli."

Ubi iſta locutio جنات تجري من تحتها الانهار *Horti ſub quibus fluunt rivuli*, in Alcorano creberrimè occurrit.

Expoſui, ut puto, cauſam cur numeroſum hoc dicendi genus tam ſtudiosè Aſiatici conſectentur. Nunc de libris eorum elegantioribus differam. Ii ſunt vel rhetorici, vel philoſophici, vel hiſtorici. Primum apud Aſiaticos videtur rhetoricæ ſtudium floruiſſe. Philoſophiam ſeriùs receperunt Arabes, eamque plurimùm à Græcis ductam. Nullam autem vidi hiſtoriam Arabicam aut Perſicam, ſolutâ oratione ſcriptam, quæ eſſet

† Cap. I.

valdè

valdè antiqua. Itaque de rhetoribus primùm loquar, de reliquis, deinceps. Amant Arabes compoſitionis ſpeciem, quam مقامة *Mekáma* vocant, & quæ noſtræ declamationi videtur eſſe ſimilis. Hujuſmodi declamationes primus edidit *Hamadáni*, qui eſt ob eloquentiam admirabilem بديع الزمان *Ætatis miraculum*, vocitatus. Hunc imitati ſunt magnus rhetorum grex, inter quos palma facilè deferenda eſt *Hariri*o. Nihil hujus ſcriptoris ſermone jucundius excogitari poteſt. Incredibilis in illo rerum eſt varietas & copia, mirificum eloquentiæ flumen; adeò ut non tam meâ commendatione quàm ſuis niti elegantiis poſſit. Declamationes compoſuit quinquaginta, de mutationibus fortunæ. Earum ſex primas in lucem protulit & notis illuſtravit eruditis, literaturæ Arabicæ feliciſſimus indagator, Schultenſius.

Inter opera rhetorica numerari poteſt libellus, qui appellatur كشف الاسرار في حكم الطيور والازهار hoc eſt, *Arcanorum patefactio de avium & florum proprietatibus.* Auctor fuit *Ezzo'ddin*, qui cognomen الواعظ ſive *Oratoris*, adeptus eſt. Argumentum perſimile eſt Couleii libro, quem *Sylvas* nominat; ſed non flores ſolùm atque herbæ, verùm aves etiam, præterea apis, aranea, bombyx, & Zephyrus etiam, in hoc opuſculo loquentes inducuntur, ac de ſuis virtutibus venuſtiſſimè diſſerentes. Eſt profectò libellus cùm pulcherrimarum imaginum copiâ, tum orationis nitore ac venuſtate abſolutiſſimus.

Ad philoſophos veniamus. Illi modulatum hoc & elaboratum dicendi genus haud multùm conſectantur, rebus ſcilicet & argumentis quàm ejuſmodi venuſtatibus attentiores: niſi inter libros philoſophicos recenſendæ ſint fabulæ de officiis ac moribus, quibus incredibile eſt quantùm delectentur Aſiatici. Tres ſunt in hoc genere libri politiſſimi; Arabicus, à ſcriptore admirabili Ahmed Ebn Arabſhah compoſitus, vocatur,

فاكهة الخلفاء ومفاكهة الظرفاء
وجليس الغضلا وانيس النبلاء

ſeu,

ſeu, " *Deliciæ regum & lepidorum hominum facetiæ ; & conſortium virorum excellentium, & argutorum ſocietas.*"

Plenum eſt profectò hoc opus elegantiarum, plenum venuſtatis ; ſententiis cumulatum graviſſimis, verbis dulciſſimis illuminatum ; poetis, oratoribus, philoſophis utile ſimul, & jucundum ; fabulis perbellis, hiſtoriis inſignibus diſtinctum ; ornatum jocis, leporibus, facetiis, & dignum ſanè de quo dicat poeta

فان تغص علي بحر تهد منه الي
درّ ينير عيون العقل في الشرف

" Quòd ſi in ſcientiæ meæ te immergas fluctûs, duceris exinde ad " margaritas, quæ intellectûs oculos nobili ſplendore illuminabunt."

Partes complectitur decem :

الباب الاول
في ذكر ملك العرب الذي كان لوضع
هذا الكتاب الداعي والسبب

De rege Arabum, qui hujus libri componendi auctor fuit atque inſtigator.

الباب الثاني
في وصايا ملك العجم المتميز علي
ملوك زمانه بالحكم والفضل والكرم

De præceptis regis Perſarum, qui reges ſuæ ætatis ſapientiâ, virtute, & nobilitate ſuperavit.

الباب الثالث
في حكم ملك الاتراك مع ختنه الزاهد
شيخ النساك

De judicio regis Turcarum, cum genero ſuo ſolitario, ſene religioſo.

الباب

الباب الرابع

في مباحثة عالم الانسان مع شيطان
العفاريت وجاني الجان

Diſputatio viri doĉti cum angelo malevolo & genio.

الباب الخامس

في نوادر ملك السباع ونديمه امير
الثعالب وكبير الضباع

De excellentiis regis leonum cum ſodalibus ejus vulpium principe, & hyænarum duce.

الباب السادس

في نوادر التيس المشرقي والكلب
الافرقي

De præclaris dictis hirci Aſiatici, & canis Africani.

الباب السابع

في ذكر القتال بين ابي الابطال وابي
دغفل سلطان الافيال

De præliis inter Abi'l Abtâl & Abi Dagfal elephantum regem.

الباب الثامن

في حكم الاسد الزاهد وامثال الجمل
الشارد

De ſapientiâ leonis ſolitarii, & proverbiis cameli fugientis.

الباب التاسع

في ذكر ملك الطير العقاب والحجلتين
الناجيتين من العقاب

De avium rege aquilâ & duabus perdicibus, quæ à calamitate auxilium petiverunt.

الباب

الباب العاشر
في معاملة الاعداء والاصحاب وبه تمّت
ابواب الكتاب

De amicis atque inimicis diſtinguendis. Et hæc pars eſt ultima.

Alter fabularum liber is eſt, quem in omnes ferè Aſiæ & Europæ linguas converſum habemus, & cujus in totâ Aſiâ meritò celebratur pulchritudo ; fabulas dico philoſophi illius Indici بيدپاي *Bidpai* nominati, quas olim compoſuit, ut Indorum regem دابشليم *Dabſhelim* de officiis ac virtutibus regum erudiret. Hæc, de quâ loquor, interpretatio Perſicè ſcribitur, & انوار سهيلي ſeu *Canopi lumina* appellatur. Tertius liber idem eſt, de quo modò dixi, in ſermonem Turcicum venuſtiſſimè converſus, & همايون نامه ſeu *Liber auguſtus*, dicitur. Uterque ſplendidis verbis, magnificis ſententiis, elatis tranſlationibus ornatur.

Reſtat, ut de hiſtoriis numeroſis, quas inter poemata heroica recenſeo, pauca dicam. Tres præcipuæ ſunt in linguis Aſiaticis ſcriptæ hiſtoriæ ; quæ cùm maximè ſint inter ſe diſpares, laus tamen pœnè conſimilis unicuique tribuitur. Arabica quidem inſcribitur عجايب المقدور في نوايب تيمور ſeu *Providentiæ miracula in Timuri fortunis perſpicua* ; Turcica, تاج التواريخ ſive *Annalium corona*, & Turcarum hiſtoriam uſque ad regem Selimum complectitur ; Perſica verò ظفر نامه ſeu *Liber victoriæ* nominatur, & Timuri vitam ac res geſtas continet.

Auctores ſunt, primæ Ahmed Ebn Arabſhah, ſecundæ Saadeddin, tertiæ Ali Yezdi. Ac de ſecundâ equidem parciùs loquar, utpote qui librum integrum nondum viderim ; ſed ut ex umbrarum ratione, quæ ſit turrium atque arborum altitudo dignoſcimus, ita ex Italicâ hujus libri interpretatione facilè eſt intellectu, admirabilem ejus eſſe elegantiam ac nitorem.

Hiſtoriis

Hiſtoriis *Ebn Arabſhah* & *Ali Yezdi* nihil diſſimilius eſſe poteſt: hæc enim Timurum pingit invictum, pium, temperantem, doctum, amabilem; illa impigrum quidem & indefeſſum, ſed improbum, inhumanum, temulentum, vilem, impium; hæc regem æquiſſimum, illa ignobilem & efferum raptorem. Utri credamus? Ambo enim ſcriptores huic regi ætate ſuppares fuerunt. Tutius eſt certè utrique diffidere; & imperatorem illum fingere nec magnis vitiis infectum, nec valdè illuſtribus ornatum virtutibus. Quod ad dicendi genus attinet, utriuſque hiſtorici oratio eſt grandis, culta, canora, magnifica; & incredibili perſperſa varietate ac lepore. Porrò ita æqualiter animum delectant, ut eam hiſtoriam quam recentiùs legas, jucundiorem eſſe putes. Vim tamen ac dignitatem majorem Arabs, lene quiddam habere Perſa videtur ac profluens: hic puro amni, ille copioſo mari ſimilis; hic denique cum Xenophonte, ille cum Thucydide comparandus. Quòd ſi ille nonnullis in locis ſit obſcurior, illa, quantacunque eſt, difficultas venuſtate & eloquentiæ amplitudine abundè compenſatur. Sed de hiſtoriâ hac Arabicâ, in capite decimoſecundo, copioſè diſſeruimus.

Reliquum eſt, ut de dicendi generibus, quibus utuntur Aſiatici, dicatur. Ea omninò tria ſunt, Elatum, Venuſtum, Tenue. Miſceri quidem poteſt elatio cum venuſtate; & cum tenuitate venuſtas: elatum autem genus cum tenui nullo modo miſcetur. Orationis altitudo & venuſtas vel in conceptu ſunt, vel in dictione. De conceptu alio † loco diximus: nunc de compoſitione differendum eſt. Magnam igitur affert orationi altitudinem, verborum ampla & longè deducta comprehenſio; velut hiſtoriæ Timuri magnificum illud exordium,

الحمد لله الذي علي منوال ارادته وتدبيره تنسج مقاطع الامور
ومن ينبوع قضايه الي لجج قدره تجري تيار الاعاصر والدهور

† Cap. X. & XI.

" Laus Deo, qui in textorio voluntatis & ſapientiæ ſuæ telam humana-
" rum rerum texit, & è fonte providentiæ ſuæ in poteſtatis ſuæ ocea-
" num fluctûs ætatum ac temporum fecit defluere."

Hoc ſenſerunt Græci; & rectè ait Demetrius Phalereus ex ſententiarum longitudine plurimùm oriri Thucydideæ locutionis majeſtatem: cujus rei præclarum profert exemplum,

Ὁ γὰρ Ἀχελῶος ποταμὸς ῥέων κ' Πίνδε ὄρες διὰ Δολοπίας κ) Ἀγριάων κ) Αμφιλόχων, κ) διὰ τε Ἀκαρνιανικε πεδίε ἄνωθεν παρὰ Στράτον πόλιν ἐς θάλασσαν διεξιεὶς παρ' Οἰνιάδας, κ) τὴν πόλιν αὐτοῖς περιλιμνάζων, ἄπορον ποιεῖ ὑπὸ τε ὕδατος ἐν χειμῶνι στρατεύειν.

Quæ ſi inciſim proferas, perit utique orationis elatio. Ob hanc rem ſcriptores *Turcici* magnam habent in elato dicendi genere dignitatem, quia participiis اولوب & ايدوب frequentiſſimè utuntur, ideoque verborum ambitûs in miram longitudinem deducunt.

Sequitur, ut de venuſtâ ſententiarum ſtructurâ loquar. Ea igitur mihi venuſtior videtur comprehenſio, quæ tria habeat membra, duo breviora, unum longius; quemadmodum,

واتخر اخوه القيل بوجوده
وقدمه علي خواصه وجنوده
وافاض حدايق آماله بزلال احسانه وجوده

" Rex autem frater ejus inventis ejus delectatus eſt,
" Eumque optimatibus & exercitui præfecit,
" Et hortum ſpei ejus aquâ purâ liberalitatis & beneficentiæ irrigavit."

Hoc genus comprehenſionum rhetores triangulo Ἰσοσκελεῖ deſignant.

Sæpè etiam quinque aut plura inciſa propè æqualia, & eundem habentia in cadendo ſonum, afferunt pulchritudinem; ut

وجروا

وجروا فيها الانهار
وغرسوا فيها الاشجار
فصارت تاوي اليها الاطيار
ويترنم فيها البلبل والهزار
بانواع التسبيح والاذكار
وغدت من احسن الامصار

" Amnes in eâ (inſulâ) fluere fecerunt,
" Et poſuerunt in eâ arbores,
" In quas volabant aves,
" Et in quibus luſcinia & carduelis cecinerunt,
" Cum variis laudationum & precum modis,
" Evaſit autem locorum pulcherrimus."

In narrationibus pulchra ſunt inciſa minuta, & quaſi gemina; ſic *Ebn Arabſhâh* †,

كان في بعض الغياض اسد مرتاض عظيم الصورة كريم السيرة وافر الحشمة علي الهمة كثير الاسما والالقاب غزير الخدام والاصحاب

" Fuit in ſylvâ quâdam leo manſuetus, magno corpore, vitâ liberali,
" familiâ copioſâ, animo excelſo, multis nominibus ac titulis inſigni-
" tus, numeroſâ ſervorum ac ſodalium coronâ cinctus."

Et Hariri ‡, ut ſolet, dulciſſimè,

وكانت عندي جارية لا يوجد لها في الجمال مجارية اذا سفرت خجل النيران وصليت القلوب بالنيران وان بسمت ازرت بالجمان وبيع المرجان بالمجان وان رنّت هيّجت البلابل وحققت سحر بابل وان نطقت عقلت لبّ العاقل واستنزلت العصم من المعاقل

† In libro Facahato'lkhólaſa.

‡ Vide Mekâmah 18, ſeu السنجازية

" Fuit

" Fuit apud me puella, cui nulla erat pulchritudine æqualis; ubi eni-
" tuit, duo ignes (ſol & luna) pudore affecti ſunt, & corda hominum
" ignibus amoris incendebantur; ubi ſubriſit, margaritas contemptas
" fecit, & gemmulæ vili venierunt; ubi modulatè cecinit, luſcinias
" provocavit, & Babylonis faſcinum verum eſſe probavit; ubi denique
" locuta eſt, cor ſapientis viri ſurripuit, & ab arce præſidium fecit
" deſcendere."

Et Ali Chelebi in *Humaiun Nâmeh*,

حوالي بصره ده بر جزيره واردي بغايت خوش هوا اول جزيره
ده بر بيشه واردي پر لطافت وصفاء لطيف چشمهسارلري هر
طرفدن روان ونسايم جان بخشي هر جهتدن وزان الوان
ازهارله هر جانبي ملوّن انواع اشجارله هر كناري مزين

" Haud procul à *Baſra* fuit inſula auris ſuaviſſimis afflata; & in hac
" inſulâ fuit ſylva, pulchritudine atque amœnitatibus plena. Dulces
" fonticuli in omni parte fluxerunt, & Zephyri vitam præbentes in
" omni loco modulabantur; coloribus florum unumquodque latus
" pictum eſt; & variis arboribus unuſquiſque angulus diſtinctus."

Adeò elaborata hæc eſt compoſitio, ut jure quæri poſſit, quid inter eam & poeſin interſit: nam ſi in verſiculos hunc locum diſtinxeris, ſex feceris verſûs, eoſque pulcherrimos.

Similiter etiam Sadi in libro *Guliſtân*,

در عنفوان جواني چنانكه افتد ودانى با خوش پسري سري
داشتم وسرّي بحكم انكه خلقي داشت طيب الادا وخلقي
كالبدر اذا بدا

" In primo adoleſcentiæ flore, ut ſæpè evenire ſolet, quemadmodum ſcis,
" cum dulci puellulâ ſecreta inii conſilia, propterea quòd lenem habuit
" indolem, & formam lunæ nitenti ſimilem."

Ac

Ac nequeo hoc loco à me impetrare, quin admirabilem Veris deſcriptionem ex libro *Ajaibo'lmakdûr* ſubjiciam,

وكان اذ ذاك قد خرج فصل الشتاء وفصل الربيع قد تزين واتي وصفحات الرياض بانامل صباغ القدرة تلونت وعروس الروض قد اخذت من صواغ الحكمة زخرفها وازينت والاطيار في الازهار ما بين مائة بلبل والف هزار قد تشققت الاسماع واقامت السماع واستمالت الطباع برخيم صوتها واحيت اثار رحمة الله الارض بعد موتها

" Tunc autem deceſſerat hyemis tempeſtas, venit ornatum Ver; horto-
" rum facies digitis Providentiæ, tanquam à tinctore, colorata eſt, &
" ſponſa hortuli à divinâ ſapientiâ, tanquam ab aurifabro, ornamenta
" cepit, & pulchrè eſt veſtita. Aves inter flores canebant, centum
" luſciniæ & cardueles mille auditum lacerabant, & aures hominum
" attentas fecerunt, & propenſam reddiderunt naturam voce modu-
" latâ; & veſtigia divinæ miſericordiæ terram poſt mortem ejus in
" vitam revocârunt."

Locutio احي الله الارض بعد موتها & illa, اخذت زخرفها وازينت ex *Alcorano* depromitur, ex quo (ut ſuprà dixi) plurimas ſuis libris illigant ſententias elegantiarum ſtudioſi ſcriptores.

Inter ornatam *Perſarum* atque *Arabum* dictionem, plurimùm intereſt: hi plerumque breves ſunt, & preſſi; atque adeò (quod mirum videri poteſt) ſervant quandam ſimplicitatem cum ſummâ ſententiarum altitudine & verborum concinnitate conjunctam. Eam adhibent vocalarum collocationem, quam docere videtur natura; adeò ut, qui vocum ſignificationes haud ignorat, facillimè intelligat, quid auctor velit; etenim propè unica linguæ Arabicæ difficultas ex verborum incredibili copiâ oritur; in qua re *Græcæ* eſt perſimilis. *Perſæ* verò (quos *Turcici* ſcriptores imitantur) cùm ornatè & ſplendidè ſcribere inſtituant, longiſſimis utuntur

utuntur comprehenſionibus; verba elaboratè dimetiuntur, intexunt verſûs; omnes prætereà cumulant flores leporum & elegantiorum colores. Inſigne eſt hujus rei exemplum in libro *Anvâr Soheili*. Voluit dicere auctor Perſicus, " Adoleſcentem formoſum puella pulcherrima perditè " amabat." Vix credi poteſt, quot verbis ad hanc ſententiam exponendam utatur.

یکي از ایشانرا که کوشهٔ جمالش عروسان بهشترا جلوهٔ دادي واز تاب عذارش آفتاب عالمتاب بر اتش غیرت سوختي چشم مستش به تیر غمزه هدف سینهرا چون سینهٔ هدف رخنه ساختي ولب جان بخشش بشکر تنک کام دلرا چون تنک شکر حلاوت بخشیده

نظم

خرامنده پاي چو سرو بلند
مسلسل دو کیسو چو مشکین نکند
زسیمین زنخ کوي انکیخته
برو طوقي از غبغب آویخته
بران طوق وکوي آن بت مهرجوي
زهر طوق برده زخرشید کوي

با جواني زیبا روي مشکین موي سروبالاي ماهسیماي شیرین زبان باریک میان که ترکان خطاي ازچین زلفش چون سنبل در پیچ وتاب بودند ونوش لبان سمرقندي از شوق شکر شور انکیزش چون دل عاشقان در اضطراب

بیت

روي چکونه روي روي چو افتابي
زلفي چکونه زلفي هر حلقه پیچ وتابي
دلبستکي آمده بود

" Una

" Una ex illis puellis, cujus pulchritudinis pars extrema paradiſi ſponſis
" ſplendorem daret, & à cujus genæ nitore ſol terrarum orbem illu-
" minans igne invidiæ incenderetur, cujus ebrius ocellus ſagittâ unius
" obtutûs ſcopum pectoris, tanquam pectus ſcopi, percuteret; cujus
" labium vitam præbens, tanquam ſaccharum, dulcedinem cordibus
" daret;

VERSUS.

" Delicatè incedens, tanquam cupreſſus procera,
" Catenatos habens duos cincinnos, tanquam laqueum moſchatum,
" A mento argenteo globum habens extenſum,
" Sub quo torques à collo pendet.
" Super quem torquem & ſphæram templum eſt illud amabile,
" Quod ubique palmam pulchritudinis à ſole rapit.

" Cum adoleſcentulo nitidum habente vultum, crines odoriferos, ſtaturam
" cupreſſo ſimilem, faciem inſtar lunæ, linguam dulcem, corpus gra-
" cile, à cujus cincinnulis formoſi Tartariæ pueri deflexi erant & illu-
" minati, & à cujus dulcedinis amorem excitantis deſiderio juvenes
" Samarcandii ſuavia habentes labia, tanquam amatorum corda, tu-
" multuabantur,

VERSICULUS.

" Facies! at qualis facies? facies ſoli ſimilis:
" Cincinnus! at qualis cincinnus? in unoquoque annulo plexus &
ſplendidus.
" Amoris vinculo colligata eſt."

Hic inter nomen & verbum, octo verſiculi imprimis elegantes, & duodecim aut plura inciſa intercedunt.

Atqui de *venuſto* dicendi genere ſatis arbitror dictum. Supereſt, ut de *tenui* loquar. Hoc autem genus cum inornatâ mulieris pulchritudine comparari poteſt, quam, demtis margaritis & pretioſis veſtibus, ipſa commendat ſimplicitas. Etenim,

Submiſſa

Submiſſa placidè blandiloquens oratio †.

aut nullis aut perpaucis ornatur tranſlationibus, ſed propriis utitur verbis, & ad ſermonem quotidianum propè accedit. Debet autem & lenis eſſe & dilucida, ideoque venuſto generi ſubjungitur. In narrationibus eximiam habet pulchritudinem: cujus rei exemplum ex libro *Zafar Nâmeh* proferam,

از امیر شنیدم که شخصي ازعجم ویکي ازعرب درسفري مصاحب بودند ودر بیاباني بلا مبتلا کشتند عربرا قدري آب مانده بود عجمي با او گفت که سیاحت وجوانمردي عرب مشهورست چه شود اگر بشربتي آب مرا از هلاك خلاص بخشي عرب تاملّي کرد وگفت یقین میدانم که اگر این آب بتو میدهم مرا جان شیرین بتشنکي مي باید سپرد لیکن روا نمیدارم که این فضیلت عربرا فوت شود ذکر جمیل بر حیات فاني اختیار مي کنم وجان فدا کرده آب بتو میدهم تا این احدوثه حسناء عربرا یادکار ماند وآبرا بعجمي داد واو بآن شربت آب از مرگ نجات یافته جان سلامت از ان بیابان برون برد واین ذکر ستوده بر روي روزکار باقي ماند

" Ex imperatore audivi cùm diceret, " In itinere quodam Perſam atque " Arabem fuiſſe comites; per locum autem deſertum iter facientes " miſeriâ (ob ſitim & calorem) mirum in modum eſſe afflictos. Cùm " adeò Arabi aquæ perpaullulum reſtaret, dixiſſe illi Perſam, *Celebris* " *eſt ac pervulgata gentis tuæ liberalitas & benevolentia; quanta illi fiet* " *acceſſio, ſi aquæ hauſtulum mihi concedens, ſodalem tuum ab interitu li-* " *beraveris?* Tum, poſt aliquam deliberationem, Arabem reſpondiſſe, " *Certò ſcio, ſi tibi aquam conceſſero, dulcem mihi animam ob ſitim inten-* " *ſam in auras pervolaturam. Sed tamen indignum eſſe cenſeo, hanc*

† Laberius.

" *gentis*

" *gentis meæ excellentiam in nihilum redigi. Famam ideò jucundam vitæ*
" *fragili anteponens, & animâ meâ redimens tuam, aquam tibi præbeo;*
" *ut hæc hiſtoria beneficentiæ Arabum ſit monumentum.* Aquam adeò
" Perſæ dediſſe, qui ejus hauſtu à morte liberatus eſt, & ex hac ſoli-
" tudine incolumis evaſit. Hujus facti ſemper vivit & vivet recor-
" datio."

De tribus dicendi generibus hactenus. Singulas eorum virtutes complectitur liber jucundiſſimus شکردان *Shekardan*, cujus exemplar haud invenuſtè exaratum, comiter, ut ſolebat, mihi copiam fecerat Vir Aſiaticarum rerum, dum vixit, imprimis peritus, Alexander Ruſſel, cujus ſingularem in me facilitatem ac benevolentiam mirandum in modum perſpexeram: opus eſt *Ebn Abi Hagelah*, venuſtiſſimi cùm rhetoris tum poetæ, cujus elegantes verſûs in libro *Hiliato'lcomeit* citatos vidi. Varia eſt in eo libro ac multiplex eruditio. Permulta habet lepida, faceta, elegantia; multa tamen (non eſt enim negandum) ridicula, multa ſubinſulſa, multa ineptè religioſa, & fabellis anilibus referta. Sed hæc abundè compenſat dicendi genus ad varia argumenta ſcienter accommodatum, nunc facile & æquabile, nunc elatum ac vehemens, nunc pictum, venuſtum, floridum. Denique non minùs utilis eſt hic liber ob hiſtorias & antiquitates Ægyptias, quibus abundat; quàm jucundus ob elegantiſſimas, quas citat, florum, amœnitatum, aliarumque rerum deſcriptiones ex variis poetis delibatas. Ac non ſum neſcius eſſe aliquos, quibus Aſiaticæ dictionis quæſitæ illæ venuſtates potiùs ineptiæ videntur pueriles, quàm veræ elegantiæ. Sed cùm Arabes ac Perſas reprehendant, † Platonem, Iſocratem,

† Plato Συμπ. in Agathonis Oratione.

Οὗτος δὲ (Ἔρως) ἡμᾶς ἀλλοτριότητος μὲν κενοῖ, οἰκειότητος δὲ πληροῖ. τὰς τοιάσδε ξύνοδους μετ' ἀλλήλων πάσας τιθεὶς συνιέναι, ἐν ἑορταῖς, ἐν χοροῖς, ἐν θυσίαις, γιγνόμενος ἡγεμών, ῥᾳθύτητα μὲν παρέχων, ἀγριότητα δ' ἐξορίζων. φιλόδωρος· εὐμενείας, ἄδωρος· δυσμενείας. ἵλεως, ἄγαθος, θεατὸς σοφοῖς, ἀγαστὸς θεοῖς. ζηλωτὸς ἀμοίροις, κτητὸς εὐμοίροις. τρυφῆς, ἀφροντιστος, χλιδῆς, χαρίτων, ἱμέρου, πόθου πατήρ. ἐπιμελὴς ἀγαθῶν, ἀμελὴς κακῶν, ἐν πόνῳ, ἐν φόβῳ, ἐν λόγῳ κυβερνήτης, ἐπίκουρος, παραστάτης τε καὶ σωτὴρ ἄριστος.

† Iſocratem, ‡ Ariſtotelem, atque etiam § Demoſthenem, ſe reprehendere non vident; ut nihil dicam de Maximo Tyrio, de Alciphrone, de Philoſtratis, de Xenophonte Epheſiaco, & reliquis, qui *σοφισαὶ* nominantur; quorum locutio ad aurium voluptatem comparata plerumque numerosè & ſuaviter cadit. Nam de Marco Tullio non loquor, qui

Idem in Phædro:

Νὴ τὴν Ἥραν καλόν γε ὁ καταγωγή. Ἥ τε γὰρ πλάτανος μάλα ἀμφιλαφής τε καὶ ὑψηλὴ, τῆ τε ἄγνῳ τὸ ὕψος καὶ τὸ σύσκιον πάγκαλον, καὶ ὡς ἀκμὴν ἔχει τῆς ἄνθης, ὡς ἂν εὐωδέστατον παρέχοι τὸν τοπον. ἥγε αὖ πηγὴ χαριεστάτη ὑπὸ τῆς πλατάνου ῥεῖ μάλα ψυχρῷ ὕδατος, ὥστε τῷ ποδὶ τεκμήρασθαι. νυμφῶν τε τίνων καὶ Ἀχελῴου ἱερὸν ἀπὸ τῶν ἀγαλμάτων ἔοικεν εἶναι. Εἰ δ' αὖ βούλει τὸ εὔπιον τῆ τόπῳ, ὡς ἀγαπητόν τε καὶ σφόδρα ἡδύ. θερινόν τε καὶ λιγυρὸν ὑπηχεῖ τῷ τῶν τεττίγων χορῷ· πάντων δὲ κομψότατον τὸ τῆς ὁδοὺς ὅτι ἐν ἠρέμα πρὸς ἀντους ἰκανὴ πέφυκε κατακλίναντι τὴν κεφαλὴν παγκάλως ἔχειν.

† Iſocrates in Ἀρεοπαγιτικῷ.

Ἐοίκατε γὰρ ὕτω διανεμήνοις ἀνθρώποις, οἵτινες ἁπάσας μὲν τὰς πόλεις τὰς ἐπὶ Θράκης ἀπολωλεκότες, πλείω δ' ἢ χίλια τάλαντα μάτην εἰς τὴς ξένους ἀπαναλώκοτες, πρὸς δὲ τὴς Ἕλληνας διαβεβλημένοι, καὶ τῷ βαρβάρῳ πολέμιοι γεγονότες.

Idem in alio loco,

Ἀπήλλαξε τὴς μὲν πένητας τῶν ἀπορίῶν ταῖς εἰσαγωγείοις καὶ ταῖς παρὰ τῶν ἐχόντων ὠφελείαις. τὴς δὲ νεωτέρους τῶν ἀκολασιῶν τοῖς ἐπιτηδεύμασι, καὶ ταῖς αὐτῶν ἐπιμελείαις. τὴς δὲ πολιτευομένους τῶν πλεονεξιῶν ταῖς τιμωρίαις, καὶ τῷ μὴ κακοδαίμονα τὴς ἀδικοῦντας. τὴς δὲ πρεσβυτέρους τῶν ῥαθυμιῶν ταῖς τιμαῖς ταῖς πολιτικαῖς, καὶ ταῖς παρὰ τῶν νεωτέρων θεραπείαις.

Idemque (ſi modò iſtius ſermonis auctor fuerit) in libello pulcherrimo ad Demonicum,

Ὅσοι μὲν ἓν πρὸς τὴς ἑαυτῶν φίλους τὴς προτρεπτικὴς λόγους συγγράφουσι, καλὸν μὲν ἔργον ἐπιχειροῦσι, ἐ μὴν γε ἱ γε τὸ κράτιστον τῆς φιλοσοφίας διατρίβουσιν. ὅσοι δὲ τοῖς νεωτέροις εἰσηγοῦνται μὴ δι' ὧν τὴν δεινότητα τὴν ἐν τοῖς λόγοις ἀσκήσουσιν, ἀλλ' ὅπως τὰ τῶν τρόπων ἤδη σπουδαῖοι πεφυκέναι δόξουσι· τοσούτῳ μᾶλλον ἐκείνων τὴς ἀνόντας ὠφελοῦσιν, ὅσον οἱ μὲν ἐπὶ λόγον μόνον παρκαλοῦσιν, οἱ δὲ καὶ τὸν τρόπον αὐτῶν ἐπανορθοῦσι. διόπερ ἡμεῖς, ὁ παράκλησιν εὑρόντες, ἀλλὰ παρχίνεσιν γράψαντες, μέλλομεν σοὶ συμβουλεύειν ὧν χρὴ τὴς νεωτέρους ῥέγεσθαι, καὶ τίνων ἔργων ἀπέχεσθαι, καὶ πούεις τισὶν ἀνθρώποις ὁμιλεῖν, καὶ πῶς τὸν ἑαυτῶν βίον οἰκονομεῖν. ὅσοι γὰρ τῷ βίῳ ταύτην τὴν ὁδὸν ἐπορεύθησαν, ἵτοι μόνοι τῆς ἀρετῆς ἐφικέσθαι γνησίως ἠδυνήθησαν.

Ibidem.

Τὴς κακὴς ἰᾶ ποιῶν ὅμοια πείση τοῖς τὰς ἀλλοτρίας κύνας σιτίζουσιν. Ἐκειναί τε γὰρ τὴς διδόντας ὥσπερ τὴς τυχόντας ὑλακτοῦσιν. οἵτε κακοὶ τὴς ὠφελοῦντας ὥσπερ τὴς βλάπτοντας ἀδικοῦσιν.

‡ Ariſtoteles.

Ἐκ μὲν Ἀθηνῶν ἐγὼ εἰς Στάγειρα ἦλθον διὰ τὸν βασιλέα τὸν μέγαν. ἐκ δὲ Σταγείρων εἰς Ἀθήνας διὰ τὸν χειμῶνα τὸν μέγαν.

§ Demoſthenes.

Τῆ τε πόλει βυηθεῖν οἰεται δεῖν, καὶ δίκην ὑπὲρ αὐτοῦ λαβεῖν, τοῦτο κἀγὼ πειράσομαι ποιεῖν. Hæc tamen, potiùs temerè quàm conſultò, numerosè cadere opinor; multùm enim abhorret ab his venuſtatibus vibrans illa Demoſthenis & elata locutio.

præcepta

præcepta numeroſæ orationis dat paſſim, exemplum verò in Milonianâ: " Eſt igitur hæc, judices, non ſcripta, ſed nata lex; quam non didici- " mus, accepimus, legimus, verùm ex naturâ ipſâ arripuimus, hauſimus, " expreſſimus; ad quam non docti, ſed facti; non inſtituti, ſed imbuti " ſumus."

Hæc habui, de poeſi Aſiaticâ quæ dicerem. Aperui rivos, meâ quidem ſententiâ, ſatis amplos, & fontem patefeci diutiſſimè obſtructum. Poterit hoc opuſculum (quod ſentio quantum abſit à perfectione) harum literarum rudes ad eas condiſcendas excitare; hoſpites verò in iis ac modicè tantùm inſtructos impellere atque incendere; quòd ſi quem meo hortatu ad hoc argumentum uberiùs ac limatiùs tractandum acceſſiſſe intellexero, ſatis magnum laboris mei fructum videbor percepiſſe.

COMMENTARIORUM FINIS.

APPENDIX.

PERSARUM REGIS ANTIQUISSIMI

TESTAMENTUM MORALE,

SEU

DE REGUM OFFICIIS.

ARGUMENTUM.

REX Indiæ, Dabſhelim *vocatus, ſomnio quodam admoneri fingitur, ut ortum verſus iter faciat, theſaurum inventurus, experrectus conſcendit equum; proficiſcitur: occurrit ſenex, qui theſaurum ait ſub ſpeluncâ quâdam eſſe defoſſum; fodiunt ſervi; argentum, aurum, gemmas eruunt: præterea inveniunt arcam, eamque circumdatam gemmis. Illam rex reſerari jubet, ac membranam incluſam videt, pereleganter literis ignotis exaratam. Accerſitur interpres: perlegit tacitè, mox, "Theſaurum, ait, "inveniſti auro & margaritis pretioſiorem," tum juſſu regis, legit quæ ſequuntur.*

TESTAMENTUM MORALE,

SEU

DE REGUM OFFICIIS.

EGO, *Hußhenk*, omnium gentium moderator ac dominus, lautam hanc nummorum copiam, gemmaſque innumerabiles, ad uſum regis Indiæ perilluſtris, & imperatoris eximii *Dabſhelim*, hoc in loco depoſui: quippe quòd præſagitione quâdam divinâ theſaurum hunc occultum ab illo inventum iri ſciam. Prætereà cum auro & gemmis hoc teſtamentum idcircò collocavi, ut cùm hos theſauros intueator, quos erit ſine ſollicitudine adeptus, expergiſcatur, & compertum habeat, non eſſe ſapientis animi, gemmarum fulgoribus capi ac deliniri, ſed hujus vitæ blanditias atque amœnitates impenſiùs amare, ſummæ eſſe ſtultitiæ: præſertim cùm opes ac poſſeſſiones copioſiſſimæ ſimiles ſint mutuatæ ſupellectili, quæ diverſorum hominum identidem attrita manibus, & deterior facta, tandem corrumpitur: imò, improbæ pellicis gerant ſimilitudinem, quæ ſingulis noctibus varia perambulat cubicula, & varios amplexûs ſuſtinet: quemadmodùm ait poeta, *Quis hujus vitæ incertos honores appetit? cui unquam fidem ſervavit fortuna, ut nobis ſervet? nucleus fidei in hac nuce non eſt, ex hoc terræ cumulo fidei odor non afflatur.* Verùm enimverò hic præceptorum libellus quaſi fundamentum eſſe debet, quo nitatur omnis dominatûs atque imperii ædificium; & tanquam norma, ad quam omnia regni dirigantur conſilia. Quòd ſi rex ille ſapientiſſimus hac admonitionum formulâ, tanquam præceptrice & moderatrice conſiliorum

omnium ac factorum, utatur, usque ad totius naturæ dissolutionem, & finem temporum, augebitur illius & cumulabitur infinita dignitas.

Hæc Hushenki præcepta, tanquam donum, teneas,
Sic persuadere tibi potes imperium tuum æternum fore.

Felicissimus regum is est, cujus fama ob justitiam perpetuò maneat, & cujus exemplum posteri sibi imitandum certatim proponant: & unusquisque rex, qui ad hujus libelli (qui præcepta quatuordecim complectitur) regulam, totius vitæ suæ cursum non dirigit, nimirùm illius prosperitatis ædificium adverso fortunæ flatu labefactatum decidet; adeòque ex summâ amplitudinis ac potestatis fastigio gradatim ac pedetentim descendet, & secunda fortuna, tanquam verecunda sponsa, vultum ab illo avertet.

I.

Primum itaque præceptum hoc est. Ubi cùm aliquo primario civitatis viro familiariter ac liberè vivit, variis calumniis ac falsis criminationibus, quas in illum fingent obtrectatores, minimè credat. Neque enim abesse potest, quin sodalium invidiam atque offensionem excitet is, qui regis necessitudine fruatur: nam simulac felicitate stabili eum frui aspiciunt, non deerunt ii, qui florenti ejus fortunæ invidentes, regiæ benignitatis præsidium & propugnacula dolis atque insidiis perfringere ac labefactare conabuntur. Illum igitur nihil suspicantem mordere & clam accusare incipient, ut regis voluntatem ab illo abalienare possint; imò, causas inferendi crimen fingere, & gemmas benefactorum filo malevolentiæ contexere usque adeò perseverabunt, donec ad propositum sibi finem iniquitatis pervenerint: ut poeta ait, *Cave uniuscujusque vocem exaudias, meam verò audi; nam malevolorum voces in unaquaque portâ sunt.*

II. Calum-

II.

Calumniatores atque invidos procul à ſe amoveat. Propterea quod nihil illis ſit moleſtius, nihil odioſius, nihil denique nocentius. Si quem igitur hac notâ inſignitum videat, illicò feritatem illius, tanquam incendium aliquod, reſtinguat neceſſe eſt *: & vitam nequiſſimi hominis tanquam ligna aut ſarmenta comburat; ne ſpiritus tam efferus præſtringuat hominum oculos, & orbem terrarum deformet! *Ignis*, inquit poeta, *cujus ardore homines urantur, niſi continuò reſtinguatur, refrigerari nequit.*

III.

Optimates ac primarios regni viros arctiſſimo familiaritatis vinculo conjungere ſtudeat, ut, ſummâ officiorum viciſſitudine & conſenſione voluntatum, nodos negotiorum difficiles expediant, & ad civitatem conſervandam conſpirent: *Enimverò amicitiâ & concordiâ totus terrarum orbis vinci poteſt; victoria & concordia quaſi geminæ ſunt ſorores.*

IV.

Doloſis veteratorum blanditiis ne ſe decipi ſinat; neu inimicorum adulationi fidem habeat; ſed quo leniores ac manſuetiores eſſe ſimulant, eò diligentiùs conſideret, ne quid occultè moliantur: nam inimicos verè beneficos reddi non magis eſt veriſimile, quàm gryphas in Caucaſo naſci, aut argentum poſſe in aurum commutari. Homo autem naturâ maleficus & inhumanus nullo pacto benevolus poteſt fieri, neque ab illo vera benignitas unquam proficiſcitur: *Cave ſis ab inimico vultum habente aridum, utpote qui, ligno ſicco ſimilis, celerrimè inflammetur; res enim ſerias & graves non agit; ſub ſpecie comitatis plagas tendit nefarias.*

V.

Ubi magno labore magniſque periculis aliquid eſt commodi adeptus, ne id è manibus elabi ſinat, ſtudioſè cavendum eſt. Etenim ſi ita

* Hæ ſententiæ in ſermonibus Turcico ac Perſico ſunt belliſſimæ, ſed Latinè ad verbum reddi neutiquam poſſunt. Idem de permultis hujus libelli locis dicendum eſt.

remiſsè

remiſsè & oſcitanter agit, ut felicitatem, quam aſſecutus ſit, fluere atque avolare patiatur, eam ſemel elapſam recuperare nullo modo poterit, & nihil adeò ei reſtabit, præter inane deſiderium ac luctum inutilem: ſicut poeta monet,

Sagitta ex arcu ſemel emiſſa nunquam revertitur,
Etiamſi ob dolorem manum mordicus teneas.

VI.

Vitanda eſt in rebus gerendis nimia celeritas ac feſtinatio. Cautè itaque ac pedetentim ad eas accedat. Haud enim ſcio pluresne ſint à deliberatione & patientiâ utilitates, an à properationis temeritate deductæ miſeriæ *Negotium ne geras nimium feſtinanter: à viâ conſultationis fræna ne avertas: quod nondum egeris, id factu erit facile, ubi ſemel feceris, queſtus quid proderit?*

VII.

Prudentiæ fræna nunquam è manibus elabi ſinat. Verùm ubi conſociati hoſtes illius meditantur exitium, ſi quid ſive occultum, ſive apertum ex hac foveâ perfugium videat, illud confeſtim rapiat neceſſe eſt. Præterea illorum malitioſas voluntates prudenti conſilio & ſimulatione, tanquam ſagittâ aliquâ, reſcindat atque irritas faciat, nam, ut dicitur, *Bellum per dolos ac fallacias ferè geritur.* Et aiunt ſapientes viri, *ut ferrum alio ferro extenuatur ac mollitur, ſic dolis atque inſidiis ex hominum verſutorum laqueis te eripere potes.*

VIII.

Nunquam ſe putet ab inſidiis eſſe tutum, quas obtrectatores atque invidi moliuntur. Porrò autem blanditiis ac malitioſis aſſentationibus ne ſe inſinuent ſedulò caveat. Quippe, cùm arbor odii atque invidiæ in humano pectore altis ſit defixa radicibus, quos fructûs afferre poterit, niſi acerbiſſimos? *Cave verſutis inimicis fidem habeas, qui latenter pernicioſas*

cioſas tendunt inſidias; pectus, in quo odium radices habeat, malevolentiæ & atrocitatis erit pleniſſimum: te aſpicit, & quaſi adipato ſermone utitur, ſed propoſitum ſuum tegit.

IX.

Placabilitatem atque clementiam tanquam veſtem aliquam & amiculum induat. Miniſtros porrò imperii ac ſatellites ob delicta mediocria, ne temerè puniat. (*Turc.* ſagittis pœnarum ac doloris ſcopum ne faciat). Nam ſapientis eſt atque excelſi animi, in ſubjectorum hominum culpis atque erroribus quaſi connivere, & nimiam acerbitatem manſuetudine quadam ac lenitate mitigare.

Jam inde ab Adami temporibus, ad hanc noſtram ætatem, viri ignobiles atque inglorii deliquerunt, generoſi ac præſtantes ſe exorari ſiverunt ac placari.

Quamobrem magni regis eſt nocentes, ſed humiles, reos molli brachio erigere, & quaſi potu benignitatis & clementiæ recreare, ne, cùm ſe ab omni ſpe derelictos eſſe ſentiant, deſperatione afflicti tanquam in aliquam deſertiſſimam ſolitudinem recedant.

Illum, quem blandâ manu ad gloriam extuleris, cave per injuſtum animi impetum in terram deprimas.

X.

Ab omni maleficentiâ diligenter declinet; ne ſua ſibi maleficia majori reddantur menſurâ: ea enim fructûs afferent amariſſimos. Idcircò vir maleficus ſedato & ſecuro animo eſſe non debet, ſed fortunam pertimeſcat adverſam. Ita enim naturâ comparatum eſt, ut unumquodque factum pari munere compenſetur. Vitæ igitur humanæ hortulum lenioribus beneficentiæ ac benignitatis auris temperare oportet, ut in eo roſa proſperitatis,

ſperitatis, & voluntatum noſtrarum flos eniteat. *Si benefici ſitis, vobiſmet benefacitis.*

Quòd ſi benignus ſis, largâ benevolentiæ viciſſitudine compenſabere, ſin minùs, acerbiores habebis malevolentiæ tuæ fructûs; quos tametſi hodiernus dies non afferet, at veniet tamen dies, in quo graviſſima parabitur maleficis pœna, beneficis verò ampliſſima remuneratio.

XI.

Negotia perſonæ quam ſuſtinet non convenientia minimè gerat: per enim multi homines, cùm ſe in res minùs decoras & congruentes immerſerint, non modo ad finem propoſitum non perveniunt, ſed ubi ad ſua revertunt negotia, hoſpites ſunt in iis ac peregrini. *Cornix greſſum predicis delicatiorem imitari ſtudens, illum quidem non potuit diſcere, at dedidicit ſuum.*

XII.

Lenitate ac manſuetudine, tanquam veſte aliquâ pretioſâ, ſe ornare debet. Incredibile eſt, quanta ſit in lenitate vis & quaſi eloquentia. *Vir manſuetus parum abeſt* (ut verè dicitur) *quin vates ſit:* atque adeò *mucrone ſubtiliſſimo lenitas eſt acutior, & faciliùs victoriam ab hoſtibus reportat, quàm centum exercitûs.*

XIII.

Cùm principes in civitate viri conſtanter ſe gerunt ac fortiter, homines verſutos ac veteratores procul à ſe rex dimoveat: quamdiu enim miniſtros imperii ſui habet fidelitatis ſigno impreſſos atque inuſtos, tamdiu ſecreta regni conſilia contra improborum hominum perfidiam erunt munita, & cives à periculorum ſcintillis incolumes ætatem agent. Sin (quod Deus omen avertat) facies rerum doloſis & callidis hominibus, tanquam nævo aliquo, obſcuretur, & fictos eorum ſermones

rex

rex exaudiat, fieri vix poteſt, quin ſummæ integritatis & innocentiæ viri ſæpiſſimè malè multentur. Quòd ſi ita evenerit, in regem illum iniquum, cùm in hujus vitæ curriculo, tum in futuræ reſtauratione, redundabit exaggerata calamitas. Miniſtri regis fidi ſint & conſtantes oportet, ut conſiliis eorum excolatur regnum ac ſplendeſcat. Quòd ſi malitioſi ſint & verſuti, vaſtatur ſubitò imperium ac dilabitur.

XIV.

Inconſtantis eſt animi & infirmi, temporum varietatibus & commutationibus fortunæ perturbari. Itaque in rebus aſperis turpe eſt deſperatione, tanquam pulvere, vultum deformare, & poculum cogitationis nimiâ ægritudine ac mœſtitiâ, velut cœno, obſcurare. Curis attritos & laboribus ſapientes viros videmus, inſani ac dementes voluptatibus ac deliciis perfundi ſolent. Præclarè itaque poeta, *Leonis*, inquit, *collum, vinculis conſtringitur, dum vulpes ſingulis noctibus inter ruinoſas domos in fœdiſſimas ſe effundit libidines. Sic vir fortis & conſtans pedem à triſtitiæ domicilio non dimovet; ſtultus verò & luxurioſus inter voluptates tanquam in horto vagatur.* Ac tibi penitus perſuade, te ad propoſitum finem felicitatis non perventurum, ſine divini numinis liberalitate inexhauſtâ, & infinitâ benevolentiâ; & ſine aquâ divinæ benignitatis, præſtantiſſimas virtutes non eſſe fructûs expectatos allaturas. *Neque enim poteſtas ac dominatio neceſſariò præſtantiam ſequitur, ſed à providentiæ divinæ nutu pendet.*

Singulis hiſce præceptis ſingulæ annectuntur fabulæ, non minùs ad utilitatem quàm ad delectationem comparatæ. Quòd ſi rex ille perilluſtris hos apologos plenè & copiosè narratos audire velit, ad montem, qui *Serendib* vocatur, proficiſci debet, in quem hominum patrem exulem deſcendiſſe memoriæ proditum eſt. Ibi hic nodus expediatur, & in illo horto roſa exoptata floreat neceſſe eſt.

ARABS,

ARABS,

SIVE

DE POESI ANGLORUM DIALOGUS.

UT pateret, quàm ineptè de gentium exterarum poeſi judicent ii, qui fidas tantùm verſiones conſulant, colloquium, quod ſequitur, olim contexui. Finxi enim Arabem quendam, qui ſermonem Latinum Conſtantinopoli didicerat, cum Britanno quodam mercatore, homine literato, familiariter vixiſſe, & cum eo de variis Europæ Aſiæque artibus ſolitum eſſe colloqui. Cùm igitur die quodam ad portum unà deſcenderent, & Britannus ſuæ gentis poetas in cœlum laudibus efferret, riſum Arabs vix potuit compeſcere, &, Mirum eſt, inquit, quod narras, ac portenti ſimile: cùm credidero urbem hanc amœniſſimam à maris hujus piſcibus extructam fuiſſe, tùm demùm poetas, ut tu ais, venuſtos in *Angliâ* credam floruiſſe. Hem! in paſtu pecudum regnent Angli, agros optimè colant, lanam egregié tingant; ſed eos à poeſi alieniſſimos eſſe perſuaſum habeo. Sermonem *Latinum*, tuo hortatu, teque uſus adjutore, didici; ſpem enim dediſti poetas complures elegantiſſimos legendi, ſed nihil adhuc vidi, præter unum atque alterum *Horatii* carmen, *Ovidianas* quaſdam elegias, & *Virgilii* nobiliſſimum poema, quod, meo judicio, poeſis dici mereatur. Vin' tu credam, in illo, quo tu natus es, terrarum angulo, poetas meliores quàm in urbe *Româ* ortos fuiſſe? Tum *Britannus*, Ipſe, inquit, judicabis; recitabo enim verſiculos quoſdam ex elegantioribus *Anglorum* poetis libatos, quos, ut pulchrè intelligas, *Latinè* reddam. Per mihi gratum feceris, inquit Arabs; ſed cave quidquam

quidquam iis ornamenti adjungas: verbum verbo redde. Tum mercator; Incipiam igitur à poetis heroicis: Sanè, ſi placet, inquit alter; ſed ullumne habes poetam, quem cum *Ferdufio* compares? Unum, inquit, atque alterum; ſed palma *Miltono* facilè deferenda eſt; cujus poema epicum, quod inſcribitur *Paradiſus Amiſſus*, ab omnibus meritò celebratur; iſtius poematis recitabo exordium:

" De hominis primâ inobedientiâ, & fructu
Illius vetitæ arboris, cujus mortalis guſtus
Attulit mortem in mundum, omneſque noſtras miſerias,
Cum amiſſione *Edeni*, donec unus major vir
Redimat nos, & recuperet amœnam ſedem,
Cane, cœleſtis muſa."—

Tum *Arabs* irridens, Parce, precor, inquit, nunquam enim verſûs audivi magis inſipidos. Verſûs autem? imò, ne ſermo quidem merus mihi videtur. Perge porrò ad Lyricos. Ecquem proferre potes cùm *Hafezo*, meis tuiſque deliciis, comparandum? Multos, reſpondet ille; *Surrium*, *Couleium*, *Spencerum*, alios; & in primis illum, quem paullò ante citavi, Miltonum: is duo ſcripſit poemata, omni numero abſoluta, quorum unum *Lætum* inſcripſit, alterum *Triſtem*. Quàm dulcis hæc eſt, in primo carmine, matutinæ delectationis deſcriptio!

" Audire alaudam incipere volatum ſuum,
Et canentem tremefacere ſtupidam noctem,
A ſpeculâ ſuâ in æthere,
Donec maculatum diluculum oriatur;
Et tum venire, invitâ triſtitiâ,
Et ad meam feneſtram dicere, Salve!
Per cynoſbaton, aut vitem,
Aut plexam roſam caninam;

Dum gallus vivaci ſtrepitu
Spargit poſtremam aciem caliginis tenuis,
Et ad fœnile, aut horrei portam,
Magnanimè vacillat, dominas præcedens."

Cùm Arabs adhuc impenſiùs rideret, & propè ſe in cachinnum effunderet, Age verò, inquit vir Britannus, iambos quoſdam citabo *Popii* noſtri, poetarum Anglorum, ſi artem ac ſuavitatem ſpectes, facilè ſummus, ſi ingenium & copiam, paucis ſecundus; placebunt tibi hi verſiculi, certò ſcio:

" Tremat *Sporus*—Quid? res illa ſerica,
Sporus, merum illud coagulum lactis aſinini!
Vituperium aut judicium, eheu! poteſt *Sporus* ſentire?
Quis diſrumpit papilionem in equuleo?
Attamen, liceat mihi percutere cimicem hunc, auratas habentem pennas,
Hunc pictum filium luti, qui fœtet & pungit."

—Ohe, inquit *Arabs*, deſine, ſi me amas: hæccine poeſis dici poteſt? Prætereà ad portum venimus, ubi frequens erit hodiè mercatus. Hæc cùm dixiſſet, videretque graviter ferentem & ſtomachantem *Britannum*, pollicitus eſt, ſe ad linguam *Anglicam* condiſcendam aliquot menſes impenſurum, ut poetas, quos ille laudaret, ſermone proprio loquentes poſſet perlegere.

GULIELMI

GULIELMI JONES

LIMON

SEU

MISCELLANEORUM LIBER.

PROŒMIUM.

DOLENDUM eſt, intercidiſſe M. Tullii opus poeticum, quod *Limon* inſcriptum eſt, & quod, cùm eſſet adoleſcentulus, in lucem protulit. Quatuor tantùm ex hoc opere verſûs, quibus fabularum *Terentianarum* ſuavitatem atque elegantias collaudat, à Donato ciantur. Hujus libri titulus, ut à *Middletono* noſtro, ſcriptorum Anglicorum principe, obſervatum eſt, nihil aliud erat fortaſſe, quàm vox Græca Λειμὼν, ſeu *Pratum* (*Sylvam* vocant Latini), quo nomine *Pamphilus* etiam grammaticus *Miſcellanea* ſua inſcripſit. Ciceronem & veteres imitatus, opuſculum hoc meum, utpote magnâ rerum varietate refertum, *Limona* nominavi; conſtat autem è poematiis quibuſdam partim à me ſcriptis, partim è Latino & Anglico ſermone converſis, quorum pleraque omnia ante annum ætatis meæ viceſimum ſunt compoſita. Hæc in brevia capita diſpertire malui, quàm, ut mos eſt, confusè atque indiſtincte edere. Lector autem, ut hos vel adoleſcentis vel pœnè pueri labores benevolentiâ proſequatur, omnino eſt rogandus. In animo erat, plura capita, viginti minimùm, edidiſſe, ſed ſtudiis aliis ſum impeditus.

CAPUT

CAPUT I.

De Græcis Tragœdiarum ſcriptoribus.

TRES erant præcipui *Græcæ* tragœdiæ ſcriptores, *Æſchylus*, *Sophocles*, *Euripides*, laude quidem ii propè æquales & gloriâ, ſed in diſpari genere. Cùm poetarum horum proprietates exemplis dilucidiùs, quàm diſputatione longiſſimâ, explicari poſſint, lubet tres è poetis duobus Anglicis *μονολογίας* Græcè converſas proferre, quarum primam ac tertiam è *Shakeſpearo*, ſecundam ex *Addiſono*, deprompſi: prima à rege *Anglorum*, Henrico quarto, dici fingitur, cùm nocte quadam ob curas & mœſtitiam eſſet inſomnis; ſecunda, à *M. Catone*, cùm, poſt oppreſſam à Cæſare libertatem, lecto Platonis *Phædone*, ſuâ ſe manu interfecturus eſſet; tertia denique, ab Hamleto, Daniæ principe, cùm, poſt viſum à ſe patris ſui ſpectrum, de humanâ vitâ ac morte meditaretur. In primâ autem cothurni *Æſchylei* ſonitum, in alterâ, *Sophocleam* gravitatem, in tertiâ, ſimplicitatem *Euripideam*, imitari ſum conatus.

HENRICUS,

Πόσαι πενήτων μυριάδες ὑπηκόων
Εὕδουσιν ἤδη πημάτων λελησμέναι;
Πῶς, Ὕπνε λυσιμέριμνε, γλυκύτατε βροτοῖς,
Φύσεως τίθηνε, πῶς ποτ' ἐξέπληξά σε;
Ὅτ' ἂκ ἐμοῖς ἐφιζάνων βλεφάροις ἔτι
Ἐπιψεκάζεις μείλιχον λήθης δρόσον;
Τίπ' αὖ πενήτων ἐν μελαντειχεῖ στέγῃ
Μᾶλλον δυσόσμοις διφθέραις κεκαλυμμένῳ
Εἰς ὀζυφώνων ἐμπίδων κεῖσαι ψόφον,
Ἢ πλουσίων μεμυρισμέναις ἐν παστάσιν

Ἐπ'

Ἐπ' ἀργυροφανῆς πορφυροστρώτω λέχους
Εἰς εὐθρόν φόρμιγγι ἱμερτὴν ὕπα;
Ὦ νηπίοφρον, τίπτ' ἀρ' ἐν πινώδεσι
Ναίεις ξαναύσων σιδάσι, καὶ λείπεις θρόνον
Ὡς φρύριον ψοφῶδες ἢ κωδώνιον;
Ἆρ' ἔν ἐφ' ἱστῇ λαίλαπι στροβουμένῃ
Κοιμᾶς ἀκάματον ἀνδρὸς ὄμμα ναυτικῆ,
Κεκαρωμένον στροφάλιγγι ξανθρόμῳ σάλῳ,
Ὀπηνίκ' ἐν τυφῶνι πολυκελάδῃ ζάλης
Ἀελλόπωδες ἄγουσιν ἄνεμοι κύματα,
Καὶ ξοστρυχηδὸν ἄσπετον σφίγγουσ' ἁλὰ,
Λακιστὰ ῥαντίζοντες ἀφρῷ λαίφεα,
Ἀϊδὴν δ' ἄρ' αὖλὸν δεινὸς ἀνεγείρει βρόμῳ;
Δύναιο δῆτ', ὦ δαιμόνων ἀδικώτατε,
Τοιᾷδ' ἐν ὥρᾳ τῇδε θέλγειν πημόνας;
Εἶτ' εὐγαλήνῳ νύκλος ἐν γελάσμαλι,
Σὺν ποικίλαις ἴυγξι, σὺν θέλκτροις ἅμα,
Ἀμελεῖν μονάρχῃ; Μάκαρες ἐστὲ, ποιμένες.
Διαδημαλοφόρου ὕπνος ἐ τέρπει κάρα.

CATO,

Οὕτως ἔχει. καὶ κάρτα τἀνθυμήματα
Πολλή γ' ἀνάγκη τἀπὸ σῆ ταρβεῖν, Πλάτων,
Ἐπαξίως γὰρ εἶπας, ἀξίως δε καὶ
Ψυχὴ, σὺ παῦλαν ἐλπίσασ' ἔχεις κακῶν,
Φίλην τ' ἄδειαν, κἀναλήψιν τῆ βίᾳ,
Μὴ ἐ ψευδόμαντις, ἐ γὰρ ἂν θεόθεν φύσις
Ἀνδρῶν ἁπάντων ἐμπεφυκυῖα φρέσι
Ἔρψειεν ἀναβοῶσα μὴ κλιπεῖν βίον.
Ἄλλως τε μήτις εἰκάσειεν ἂν ποτὲ
Ἀφθαρσίαν, τὶ χρῆμα γλυκύπικρον βροτοῖς.
Μακρὰ γὰρ ἡμῖν ἐσθ' ὁδὸς πορευτέα,

Μακρὰ

Μακρὰ κέλευθ᾽. ἀτ[αταὶ. ποίες ἔτι
Χώρες ἀφίξομαί γ᾽, ὁποῖ᾽ οἰκήματα;
Πρόσω γε πάντα κεῖτ᾽ ἴδεσθαι ξύμμετρα,
Ἀλλ᾽ ἐπαναβληδὸν ς-εγανὰ κ᾽ περινέφελα.
Εἴ δ᾽ ἐς-ὶν ὅς-τις τὰν βροτοῖς λεύσσει πάθη,
Ἀλλ᾽ ὄντα γε ξύμπασα σημαίνει φύσις,
Βλέπει μὲν αὐτ᾽ ὡς τον εὐσεβῆ βροτων,
Ἅπας δ᾽ ὃν αὐτ᾽ ἂν κέκηδ᾽, εὐημεροῖ.
Ποῖ γῆν τόπε; κ᾽ πως; ὁ Καῖσαρ ἔτοσὶ
Τὰ σκῆπτρα κραίνει, κ᾽ μοναρχεῖ τῇ χθονὶ.
Ἀλλ᾽ ἀρκτέον τόγ᾽. ἔλθε δεῦρό μοι, σφαγεῦ,
Ἔλθ᾽, εὐλαβήθητ᾽. ἐ[ρέτω μὲν ἐκποδὼν
Βί᾽ ἑ βιωτ᾽, ἐ[ρέτω δ᾽ ἄμετρον κακὸν.
Ὦ δισσὰ θανάτε κἀθανασίας ἡδέα
Τᾶδ᾽ ἀνδρὸς ἐλπὶς. θιγ[άνω γ᾽ ὁμᾶ δυοῖν.
Τό μὲν ἂν τον ἀνδρὰ τόνδε διὰ τάχες κτάνοι,
Πάλιν τόδ᾽ αὖθις ἂν βίᾳ δοίη τροφὰς.
Ὦ θάνατε, θάνατε, σᾶ τί μοι μέλον κυρεῖ;
Δεινὸν τόγ᾽ ἐχὶ δεινὸν. εἰ γὰρ ἂν δέμας
Θανῇ, μέν᾽ γε μήποτ᾽ ἂν ψυχῆς θανοῖ,
Ψυχῇ δὲ φάσγανον γέλωτ᾽ ὀφλισκάνει.
Φθινεῖ μὲν ἄ[ρων φῶς, φθινεῖ δε χήλιε,
Παθῶσιν ὅλλοι σκληρὰ πρ᾽ κακοῖς κακὰ,
Διασκεδᾶ τε πάνθ᾽ ὁ πανα[άρ-ωρ χρόν᾽,
Καὶ μὴν ἐπαυχῶ τῆσδε τῆς λήθης ἄπο
Σὲ βλα[άνεσαν, ἄνθος ὡς, λάμψειν ἔτι †.

HAMLETUS,

Τὸ ζῆν, τὸ μὴ ζῆν. θυμ᾽ ἐνδοιᾷ μάλα
Εἴτ᾽ ἄν ποιοῖ τά᾽μεινον οὔχων ἡσύχως
Εν νηὶ κυματοπλήξ ἀελλαίᾳ βίε,

† Anno Ætat. 16.

Εἴθ᾽

Εἶθ' οὕν βριμόσῃ χειμασάμενος λαίλαπι,
Σχέσων τ' ἀ εἰμως οἶδμα πορφυρῆς ἁλός.
Ὁ θάνατος· ὕπνος, ὐ πλέον. λῆξ ς θ' ἅμα
Πάντων, ὅσ' ἐστὶ, δυσφάτων ἀλγημάτων,
Ὅσοῖά γε σκιοειδέσι βροτοῖς πάρα.
Ὦ πολυπόθητον τέρμα κῆ φρένι γλυκύ.
Ὁ θάνατος· ὕπνος· ὕπνος; ἀλλ' ἴσως ἄναρ.
Δακέθυμόν ἐστι τόδε. τὸ πῶς γ' εὐδήσομεν
Τὰ πρῶτ', ἔπειτα τὸ πῶς ὀνειροπολήσομεν,
Ἐπεὶ τὸ πηλὸ πλᾶσμα τῦτ' ἐλείψαμεν,
Πολλῆς χατίζει φροντιδος. τύτε χάριν
Τὰς ἄλλοτ' ἄλλας ἀλγέων κτυπεῖν ῥοὰς
Αὕτας ἐῶμεν. ὐ γὰρ ἔτις ἂν πάθοι
Πόνες μὲν ὑγρᾶς ἀαάτες, πόνες δὲ γῆς,
Φθονερῶν ὀδόντ', ὑπερηφάνων σεμνὴν ὀφρῦν,
Τό τ' ὀξὺ κέντρον ἱμέρε δυσιμέρε,
Τὰ δεινὰ πενίας, δειν Ἄρεος, δεινὰ χρόνε,
Λιμὸ, νόσων, κῆ τἄλλ', ὅσ' ἐστὶν, ἄλγεα,
Ἃ περιέφευγεν ἀριθμὸν, ἔ τις ἂν φέρων
Τόσας ἀνίας, εἶδά γ', ἡσυχίαν ἔχοι,
Λήγειν πέρ ὢν οἷός τε πάντοίων κακῶν
Ἢ ξιφίδιόν γ' ἁψάμενος ἢ τὴν ἀγχίνην,
Εἰ μὴ φίλος δύης ὀπισθοφανὴς τινος,
Χῷ χῶρος ἄσκοπος, ἔ γ' ἀπ' ἐχ ὁδοιπόροῖς
Νός πᾶρ' ἔπστ', ἂν παρεῖσι πήμασι
Στέργειν διδάσκοι, κὲ προσεξεύρειν τὰ μὴ.
Οὕτω γε φροντὶς δειλιαίνει τὰς φρένας,
Οὕτω γε κῆ πρέσωπον ἀνδρείας καλὸν
Διὰ φροντιδ' ὠχρὸν γίνεται, διὰ φροντίδα
Ῥόος μεγίστων παρατέτραπται πραγμάτων.

CAPUT

CAPUT II.

De Epigrammate Græcorum.

BELLISSIMUM erat apud *Græcos* poematis genus, quod Ἐπίγραμμα vocitatur, non illud recentiorum poetarum, è facetiis unicè conſtans, ſed potiùs ad lyrici carminis aut brevioris elegiæ naturam accedens. Ex hujuſmodi poematiis conſtat magna pars Ἀνθολογίας: multa etiam à *Laertio*, *Athenæo*, atque aliis, citantur, eaque venuſtatis pleniſſima. Hujus videtur eſſe generis *Platonis* diſtichon de Agathonis oſculo, quod apud A. Gellium prolixè admodùm Latinis dimetris convertitur; nos ejuſdem ſuaviſſimam brevitatem quatuor Hendecaſyllabis exponere voluimus:

Cùm fervens tua, Phylli, ſuaviarer,
Dulci nectare dulciora labra,
Tranſcurrens anima uſque ad os avebat
Labi in virgineum (ah miſella !) pectus.

Breviùs etiam hoc modo reddi poteſt,

Cùm dulci teneam morſu tua labra, Lycori,
Spiritus è labiis (ah miſer !) ire cupit.

Flagitantibus quibuſdam amicis, ut plura *Anglorum* poematia, quæ Græcorum ἐπιγράμμασι ſimilia viderentur, Græcè redderem, non potui non morem gerere. Verſiculi, quorum initium Δίζαμαι καλὰν Ἀμαρυλλίδα, à carmine non edito, quod compoſuit ſummi ingenii vir mihique peramicus, ipſius rogatu ſunt converſi.

AD MUSCAM.

Διψαλέη, φιλόκωμε, ταναύπτερε τέρπεο μυῖα,
Τέρπεο νεκταρέῃ γευσαμένη τῶμα[ῦ.

Συμπιέ

Συμπίε, συμπίε, μυῖα, ϗ εὐσεφάνοιο κυπέλλε
Ἐκροφέε βοτρύων τὸν μελίφυβλον ὀπόν.
Δεῖ σ' ἄρ' ἐϋφροσύναις λαθικηδέσι θυμὸν ἰαίνειν,
Μέχρις ἐᾶ βιότε τέρμ' ὀλιγοχρόνιον.
Ὥσπερ ἐμὸς βίος ὦκα, τεὸς βίος ὦκα πέφευγε,
Κείσομαι αὐλὸς ὅμως ϗ σὺ μαραινόμενος·
Καὶ γὰρ ἐς ἐξήκοντα παρελκόμενον λυκάβαντας
Ἔν θέρος ἀνθρώπων, ἐ πλέον, ἐς βίος·
Ἐξήκοντ' ἐτέων ταχέως παραμείψεται αἰγλή,
Ἐκφεύγει δ' ἥβης ἄνθεμον, ὥσπερ ὄναρ.

IDEM, HENDECASYLLABIS.

Διψηρὴ, φιλόκωμε, πῖνε, μυῖα,
Συμπῖν' εὐραθάμιγγος ἐκ κυπέλλε.
Οἶνον δή σοι ἀφειδέως ὀπάζω,
Εἰ πᾶσαν ῥανὶν ἐκροφεῖν δύναιο.
Δρέψαι χρὴ βιότοιο καλ' ἄωρα,
Ἐξανθεῖ βίος ὦκα κἀκμαρανθῆ.
Ὥσπερ τέμον, ὅμως τὸ σὸν μίνυνθα
Ἀκμάζει θέρος ἠδὺ κἀποθνήσκει.
Ἔν σοι μὲν θέρος ἐστὶν, ἐν δὲ καμοὶ,
Εἰ κὲν δὶς τριάκοντ' ἔῃ πάρεσχοι,
Ὧν ἠβαιὸν ἐπὴν ἀμείψῃ' ἄνθος,
Ὡς ἔν μακρότερον θέρος δοκήσει.

AD LUNAM.

Δίζαμαι καλὰν Ἀμαρυλλίδα. μίμνε, σελάνα,
Μίμνε δι' ἀργυρέων ἀδυφαὴς νεφέλων.
Οὔ σε, θεὰ, καλέω, φιλοπάννυχος ἠύτε λήσης,
Ἀνδρὸς ἐρευνάσας ἴχνια χρυσοφόρε,
Οὐδ' ὡς νυκτιλόχος δορυθαρσὴς υἱὸς Ἐνυῦς,
Δαΐου ἐν λόχμαις αἷμα λιλαιόμενος·

Κόλπον ἐρωΐ:μανῆ τίς κεν διέπληξέν Ἐριννὺς ;
Χεῖρ' ἀμίαντον ἔχει μειλιχόμητις Ἔρως.
Οὐδ' ἐπὶ κλέμμα θέω. γλυκὺ μειδιόωσ' Ἀμαρυλλὶς
Οὐκ ἀέκυσα φίλας ἀμπε]άσει * χάριτας.

AD GLYCEREN.

Ἠνίδ', ὅταν δακρύων τέγγεις ῥανίδεσσι παρειὰς,
Κεῖται ὅμως, Γλυκερὴ, πάντ' ὀλοφυρόμενα.
Μηκέτ' ἀηδονιεὺς ἐλελιζόμενος διὰ φύλλων
Εἰαρι ὧν ἴει τὴν πολύθρηνον ὅπα.
Αἰθέρι κυανέων νεφέλων ἐπικίδναται ἀχλὺς,
Συμπαταγεῖ δ' ὄμβρων ποικιλόθρυς κέλαδος·
Αἱ κρῆναι θρηνεῦσι, καὶ εἰδόμενον κελαρύζει
Ῥωγάδος ἐκ πέτρης δακρύοεν ῥέεθρον.
Οἱ κῆροι σχίζεσι καὶ αἱ κῆραι ῥοδοπήχεις
Σὺν δεινῷ μαλακὴν τὴν πλοκαμῖδα γόῳ.
Ἃ Γλυκερὴ γλυκόεσσα, σὲ πῶς ἤλγυνεν ἀνίη,
Ἦν ὁ βεβλήκει χρυσοβέλεμνος Ἔρως.
Δάκρυα πανδάκρυτα, τὶ πάντα δύνασθε λεαίνειν,
Πλὴν κόλπον σφε]έρῃ δευόμενον ψεκάδι ;

AD SPEM †.

Ἀγανοβλέφαρε πάρθεν', ἥτις ἵμερον γλυκὺν τρέφεις,
Ἐν ῥόδοισι μαλθάκοισιν, ἐν δ' ἴοις ἀνθοσμίοις
Ἔλπις, ἡ φέρεις ἔρωτας, ἡ φέρεις εὐθυμίαν,
Ἥτις ἀθλίοισι τέρψιν, ἢ κακοῖς θελγήματα.
Ἔλπις, ἱμέρᾳ τιθήνη, δαιδαλευτρία καλῶν,
Ἡδέως φενακίσασα τῶν ἐρωμένων φρένας,

* Sappho.
Στεῦθι κάντα, φίλα, καὶ ϑλεφάρων ἀμπίτασοι χάριν.
† Anno Ætat. 17.

Μετρίως

Μετρίως γλυκεῖα πάρθεν', ἐδὲ γλυκύπικρος ποτέ,
Ἦλθε δεῦρο μειδιάσασ', ἐν δ' ὀνείροις μειλίχοις,
Δός με χαίρειν, δός μ' ἐρωτᾶν, δός με δῆτ' εὐδαιμονεῖν.

CAPUT III.

De Idyllio.

HOC, quod ſequitur, Εἰδύλλιον, cùm eſſem olim Oxonii, ludens compoſui; Theocritum quidem imitatus, ſed dialecto uſus Ionicâ: non enim paſtores, ſed ingenui adoleſcentes, in hoc poemate loquentes inducuntur.

Χρυσὶς ἢ Κολυμβητής.

Εἰδύλλιον.

Λευκίππη κυανόφρυς ὑπὸ ῥαδινὴν πλατάνιστον
Κλίνθη, κεῖτο δὲ καλὸς ἔν ἀγκοίνῃσιν Ἀμύντας,
Σύν τ' ἀγανῇ φιλότητι κὴ ἱμερτοῖς ὀάροισι.
Χἠ νύμφη μαλακὸν τὸν ἐρωτύλον ὧδ' ἀγόρευε.
Πρὸς Κύπριδα, φίλε κῆρε, λιγυφθόγγῳ πλαγιαύλῳ
Ἡδύ τι μοὶ πνεῦσον. τίνα κεν τίνα μῦθον ἀείδῃς;
Ὡς φάτο μειδιόωσ'. ὁ δὲ λειριόεν τι γελάσσας
Χείλεα παρθενικῆς δὶς κὴ τρίτον ὑγρὰ φίλησε.
Καὶ τότε Καστταλίας Μῶσαι λίπον ἀργυροδίνης
Νᾶμα, λιλαιόμεναι νέης ἱμεροφώνης ἀκοῦσαι,
Ὅς τόδ' ἔπος μέλισεν φιλικὸν μελιηγέρυϊ μόλπῃ.

Χρυσὶς ἰοπλόκαμος λιπαρόχροος ἤρατο κούρης
Εὐρυάλης χαρίεντος, ἔ ἔδενα, ἐ μὰ σε, Κύπρι,

Λάδων

Λάδων καλλιδόναξ χαροπώτερον εἶδεν ἔφηβον,
Λάδων, ὃς μετόπισθε κόραις ἔχθιστος ἔγνωτο.
Ἀλλήλους δὲ φίλησαν, Ἔρως δ' ὁ χρυσοφαεννὸς
Πνεῦσεν ἐπ' ἀμφοτέροις ὁμαλὴν φιλότητα αὐτμὴν.
Εὐρύαλος πλοίητο πόθῳ, κέρης ῥοδοέσσης
Ὅσσε διαγλαύσσοντε, κυδωνιόωντέ τε μάζω
Παπλαίνων μήλοιϊν ἐοικότ' ἐρευθομένοιϊν.
Ἤδε κόρη τὸν παῖδα περιγληνωμένη ἀέρδν
Ἴσην τὴν πλοκαμῖδα φέρονθ' ἁπαλοῖς ὑακίνθοις,
Ὁμοίσιν ποτρυδὸν ἐπιῤῥρείσασαν ἐραννοῖς,
Καὶ χείλεσ' ἀμάρυγμα, κὴ ἀνθεμόεντας ἰάλλες
Οἷα γναμπτὰ σέλινα περὶ κροτάφοις χνοάοντας.
Ἧστο κυλοιδιόωσα βέλει δεδμημένη αἰνῷ
Ἱμέρυ, ὅς κ' αὐτὲς ὑποδάμναται ἠριανιῶνας.
Οὐδὲ τόσον Παφίη κἔρον Κινύραο φίλησε
Τὸν ῥοδόπηχυν Ἄδωνιν ἐν Ἰδαλίῳ πολυμήλῳ,
Ὅσσον ἀῤ Εὐρυάλε, Χρυσὶ, ξανθότριχος ἦρας.
Οὐδ' Ἴδης ἔτω Ζεὺς τήκετο ἐν κορυφῆσι
Πτοιηθεὶς χάρισιν Γανυμήδες εὐχαίτα.
Ἡδὺ μὲν ἐκ λιβάδος πίνειν ἠλέκτρινον ὕδωρ,
Ἡδὺ δὲ τὴν πίτυος λεπτὰ ψιθυρίσμαθ' ἑίσης
Ἐν ῥοδέοις ἄντρε τὸ μεσημβρινὸν ἄνθεσι κεῖσθαι,
Ἡδὺ δὲ κὴ φιλέειν τὴν ὄιδα τὴν τριχόμαλλον,
Ἡδὺ φάγειν μελίκηρον. ἰαίνετο δ' ἐ φρένα κέρης
Οὐδ' ἱρῆς λιβάδος πίνειν ἠλέκτρινον ὕδωρ,
Οὐδ' ἄρα τὴν πίτυος λεπτὰ ψιθυρίσμαθ' ἑίσης
Ἐν ῥοδέοις ἄντρε τὸ μεσημβρινὸν ἄνθεσι κεῖσθαι,
Οὐδ' ἄρα κὴ φιλέειν τὴν ὄιδα τὴν τριχόμαλλον,
Οὐδὲ φάγειν μελίκηρον, ἀφ' ἓ καλὲ ἦρατ' ἀνήβε.
Οὐδὲ οἱ ἠλακάτη φρένας εὔαδεν, ἐ καλάθισκος,
Οὐδ' ἱερὸν κερκὶς φιλερίθε δῶρον Ἀθηνῆς,
Ὅσσα τε παρθενικαῖς οἰκωφελέεσσι μέμηλεν.

Τοίγαρ

Τοίγαρ Χρυσοθεμὶς μᾶλα μὶν νεμεσίζετο μήτηρ
Ἰσ-ὶν ὁτ' ἐ δύνατο κρεκέμεν. κ᾽ δημότις Ινὼ,
Ἥ τ' εὐηλάκατο Γλυκερὴ. κ᾽ Λαμπὶς ἀδελφὴ,
Αἰν' ἐπικερτομέυσαι ἐπίλλισαν ἄλλυδις ἄλλη,
Ὡς μαλακὴ γλήνη; φεῦ, τὸ τρυφερὸν γλυκύμηλον.
Ὡς λαλεῖ ἡ τλήμων; οἷα βλέπει αἰνόθρυπτο;
Ναὶ, ναὶ, Χρυσίδιον γλυκερὸν τέκος, οἷδ' ὁ δονεῖ σε.
Ἦ σ' ἀλύεις μέσσην ἀνὰ νύκλα καθευδέμεν οἴην.
Ὡς ἄρα νεικείυσιν ἀμοιβαδὶς. ἡ δὲ σεσηρὸς
Καὶ γλυκὺ μειδήσασα τάδε κλύεν, ἐδ' ἀλέγιζεν.
Πολλάκι δ' ἀείδεσα πολύῤῥοδον ἂν λειμῶνα
Οἴη εὖν λιγυρῇ μόλπῃ κάφιζεν ἔρωτα.
Καὶ ποτε δαιδαλέῃ φωνῇ τοιαῦτα μέλιζεν.

Ὦ φίλε παῖ, Πειθῆς χρυσοπίδο ἡδὺ μέλημα,
Εὐρύαλε, γλαυκῶν Χαρίτων θάλο, ἦδε Κυθήρης
Θεσπέσιον δαίδαλμα μελίφρονο, ἦ σε Θαλια
Καὶ νύμφαι Πάφιαι, κ᾽ κῦραι μηλοπάρειοι
Ἔν τε ῥοδοις θρέψαν, κ᾽ ἀμαράκῳ, ἔν τε κρίνοισιν.
Εἴθὲ κ', ἐμὶν μελέτημα, πόσιν σέ γε κικλήσκοιμι,
Καὶ σε κε συμπλέξαιμι γαμηλίῃ ἐν φιλότητι.
Ἄ δειλὴ. τὶ κε ταῦτα λιλαίεαι; ἐ δέδιας γε
Μὴ τόδ' ἐπο Ζέφυροι φορέοιεν ἐς ἔατα μητρός;
Ἦ μὴ κ᾽ πελέαι κε τεὸν λαλέοιεν ἔρωτα.
Ἀλλά τί κεν δέδια; ξυνὸς νόμος ἐσθ' Ὑμεναίυ.
Καὶ τὶ γ' ἐγώ κεν ἄνυμφο, ἐρημιὰς ὧδε λιποίμην;
Χρή μ' ἄρα παρθενίας ῥόδον ἀχράαντον ἔρυσθαι;
Ἀλλ' ἔραμαι. φεύγει δ' ὄναρ ὡς μαλακαίποδο ἤβης
Αἴγλη λειριόεσσα, κ᾽ ἔρπει γῆρας ἄμορφον,
Γῆρας ἐϋπλέκλω βότρυν λεύκαινον ἐθειρας.
Δεῖ μ' ἄρα θυμὸν ἔρωσιν ἰαίνεσθαι μαλακοῖσι.
Δεῦρ' Υμὴν, Ὑμέναιε. σὺδ', Ἄρτεμι, μὴ νεμέσα μοι,

Καὶ

Καὶ σὺ, θεὰ, φιλόπαις. σὲ δὲ ϐεκόλῳ Ενδυμίωνι
Λάτμῳ ἐνι χλοερῇς ϐήσσῃσι λέγεσι καθεύδειν.
Ἀλλὰ δὸς, ὦ Λητες θύγατερ, δός μ' ἢ γαμέεσθαι
Ἢ θανέειν. Κῆρες δέ κ' ἐμὸν τέμνοιεν ἄτρακτον,
Πρὶν σέο, παρθενίη, νόμον ἀγνότατον παραϐαινειν
Νόσφι γάμου. ναὶ, τῦτο, θεὰ, τελέσαιμι νόημα.
Ἦ, καὶ πορφύρεσα κίεν χλωρῆς διὰ λόχμης,
Βῆ δὲ μελαμψηφίδων ἐπ' ἠίονος Λάδωνος.
Ἢ μὴν κεῖνον ἔμελλε παρηΐσιν ἐκ ἀδιάνταις
Ἀφρεῖν τὸν ποταμὸν, καὶ μὴ φρένα δῆρον ἰαίνειν.
Εὐρύαλος γὰρ ἐκεῖ διανήχετο νάματι δεινῷ
Καλὸς, ἔαρ θ' ἑρόων, καὶ ἐν ὕδασι γυμνὸς ἄθυρεν.
Ἡ δὲ κόρη πάπταινε διὰ πλατάνου ϐαθυφύλλου
Αἰδομένη γλήνῃσι ῥοδόχροα κόλπον ἐφήϐου.
Ἱμερτῷ δὲ πόῳ κατατήκετο, ἠύτε λευκὴ
Ἠελίοιο χίον καταλείϐεται ἀκτίνεσσιν.
Ὦ ὀλιγοχρόνιον τέρψις. σοὶ δ' αἰὲν ἀνίη
Πικρὴ παρμέμϐλωκε καὶ ἀργαλέα μελεδώνη.
Οἴδμασι γὰρ μέγα νᾶμα πολυγναμπτοῖσιν ἔρείφθη
Αἰφνίδιον, ποταμῷ δ' ἰοείδεϊ μήνατο λαίλαψ.
Εὐρύαλε τριφίλητε, σὺ δ' ἐν δίνῃσι κεκμηκὼς
Αἰνοπαθὴς μαλεραῖς εἰλίσσεαι, ἐδέ σ' ἄρηγον
Νύμφαι ἀκήλητοι λιμνητίδες, ἀλλὰ γὰρ, αἴ αἴ,
Ἐς ϐυθὸν ἥρπες ὑγρὸν ἀναϐλύζων μέλαν ὕδωρ.

Παχνώθη δὲ κόρη πικρῇ ϐεϐλημένη ἄτῃ
Ὡς ἴδε τεθνειῶτα νέον, ποερῷ δ' ὀλολυγμῷ
Ὦ ἐμὲ δειλαίην, ϛονάχιζ', ἀπὸ δὲ ϐλεφαροίϊν
Δάκρυα μυρομέιοιν ϑερμα ϐλύε πομφόλυγες ὥς.
Τίλλε δὲ τὲς πλοκάμες. ὀλοφύρετο δ' ἠύτ' ἀηδὼν
Χλώρηϊς Πυγάτηρ Πανδίονος, ἣ διὰ φύλλων
Παῖδ' Ἴτυν, αἰὲν Ἴτυν, γλυκεροῖς μινυρίσμασι κλαίει.

Ἄλλετο

Ἄλλετο δ' ἐς πόλαμὸν. τοδ' ὕδωρόσσ' ἀμφικάλυψεν.
Ἀλλ' ἱρῇ βελῇφι περίφρονος Ἀμφιτρίτης
Ἀντὶ κόρης θνητῆς νύμφη Νηρηὶς ἔγεντο,
Ἔν τε βυθῷ ποταμοῖο συνήντετο τῷ χαρίεντι
Εὐρυάλῳ, θεὸς ὄντι ἀγήρεϊ, καὶ μὶν ἐραννὴ
Δώτω, καὶ Μελίτη ῥοδόχρως, καὶ Μηλὶς ἀγαυὴ
Καὶ Γλαύκη χαριτοβλέφαρος, χαροπή τε Γαλήνη
Καὶ μαλακὴ Γαλάτεια, καὶ Εὐνίκη βαθύκολπος
Θρέψαν ἐπ' ἀργυρέῳ κλισμῷ ῥοδέοις ἐν ἀώτοις,
Χείλεσι νεκταρέας ῥαθάμιγγας ἐπιστάξασαι.
Ἔνθα γάμῳ Χρυσὶς κεχαρημένη Εὐρυάλοιο
Μίτρην λύσατο πρῶτα, λέχει χρυσῆς Ἀφροδίτης
Γαμβρὸν προσπτύξασα, καὶ ἅβροῖς χείλεσι χείλη
Θλίψε, περιπλέκτοισιν ἀγαλλομένη μελέεσσιν.
Ὡς φάτο Καλλιδόων νύμφων γλυκὺς ὄρνις Ἀμύντας,
Ἤδη συμπλέξας ἁδινὴν εἰὶ πήχεϊ κόρην,
Ἀμβροσίαν φιλότητα πνέων ψιθυρίσμασι λεπτοῖς.
Λυσιμελὲς δὲ κατὰ βλεφάρων ὅτε κῶμα καταῤῥεῖ,
Ἄμφω ἐπ' ἀλλήλων κόλποις κνώσσοντες ἐρασταὶ
Ἀμπαύεσι μελῇ Κύπριδος κεκμηκότα δῶρος.

CAPUT

CAPUT IV.

De Comœdiæ Græcæ ſcriptoribus.

QUAM vellem ſupereſſent *Menandri* comœdiæ! Paucis ejus, qui reſtant, iambis non erant Athenæ ipſæ magis Atticæ: ut de illo dici poſſint, quos de Leſbiâ poetriâ citat Addiſonus noſter, è Phædri fabellâ verſiculi:

O ſuavis anima! qualem te dicam bonam
Antehac fuiſſe, tales cùm ſint relliquiæ?

Ariſtophanis, quæ ſuperſunt, comœdiæ ſunt ſanè omnium elegantiarum plenæ, & Græcarum literarum ſtudioſis apprimè utiles, ſed eas ad Menandri verecundiorem ſuavitatem acceſſiſſe non puto. Equidem, exercitationis cauſâ, ſcenam quandam ex Adelphis Terentii, qui maximè Menandrum imitatus eſt, Græcis trimetris converti, quam huic capiti apponam, cum feſtivâ vitæ humanæ deſcriptione, è Shakeſpearo ſumptâ, qui nonnullis in locis Ariſtophani ſimilior mihi viſus eſt.

IAMBI.

Δημέας. Κτησίφων. Σύρος.

Δημ. Φεῦ τἐμὸν ἄθλιον κάρᾳ, ὡς ἔχοντος ἂν
Ἐμοῦ προσαρκεῖν μηδὲν. ὁ γὰρ οἶδα πᾶ
Ἀδελφίς ἐστιν, ὁδὲ πᾶ τέκος πονεῖ
Κἄπειτα τῶν, ὧν ἀντέκυρσ', ὁδοιπόρων
Οὐκ ἀγρόθ' εἶναι τοῦτον εἰρηκὼς κυρεῖ.
Μὴ ὁ ταῦτ' ἀρέσκει. μὴ γὰρ ἀλλὰ κακῶς ἔχω.
Κτη. Παῖ, ἡμὶ, παῖ. Σ. τὶ φῄς. Κτ. τὶ δαὶ ζητεῖ γέρων;
Σύρ. Καὶ κάρτα σέ γε. Κτ. τὶ δαὶ; ἐαβαιάξ. Σ. αὖ, σιγᾷ.

Δημ.

Δημ. Πῶς ἄν τὸδ' εἴη; δηλονοτὶ καὶ κακῶ.
Φύσιν σχεδὸν πέφηνα κἀκέμενῶ·
Ἐμὲ πᾶν ταράττει, πάντα διαλυμαίνεται,
Ἐγῷδα πάντα, πᾶν μόνῳ φέρω βάρῳ·
Σύρ. Οὐχ οἷός εἰμι τὸν γέροντα μὴ γελᾶν,
Ὅς γ' ὐδὲν εἰδὼς πάνθ' ἑ φησὶν εἰδέναι.
Δημ. Ζητῶν ἀδελφὸν αὐτῷ ὧδ' ἐλήλυθα.
Κτη. Παῖ, παῖ. Σ. σιγᾷ. μέλλω ῥ' ἔγωγε πάνθ' ὁρᾶν.
Δημ. Κύψω θύραν. ἰατταταὶ δέλῳ πάρα.
Σύρ. Καὶ μὴν μὰ τὴν Δήμητρα, κἂν ἔτως ἔχοι
Οὐδεὶς ταλαιπώροιτ' ἄν, ὡς ἔγωγέ περ.
Δέλῳ περ ὢν μέμψιν δίκαιαν μέμφομαι.
Δημ. Πόσ' ἄτλα; λῃρεῖ κάρτα λῆρον ἑτοσί,
Ἄτ' εἴτες, ὦ γαθ'; ἆρ' ἀδελφὸς ἔνδον; Σ. ἄ.
Μὴ σκώπτε μ'. ὦ γαθ'; ἀτλατὰι. Δ. κακῶς γ' ἔχεις;
Σύρ. Πόνηρῳ ὀγε κἀπαπόνηρῳ ὢν βροτῶν
Ὡς τῆδε ταὐδρῳ, εἶτα παρθένε τινῳ
Ἔχει παταάξας πυῖξ δυσώνυμον κάρα.
Δημ. Πυῖξ; παρθένε; πάταξεν; ὑ μαίνοιο γε;
Σύρ. Οὐκ ἄν βλεποίης ὡς πανέργος ἑτοσὶ
Σὸς παῖς γε μᾶ ξέκοψε τὼ γνάθω δύω;
Δημ. Τὶ γὰρ; Σ. ὡς ἐμέγε ταῦτα δρᾶν πείσαντῳ. Δ. ἐ
Σὺ γ' ἄρτι ναίειν αὐτὸν εἶπας ἀγρόθι;
Σύρ. Ναὶ, δέσποτ', ἀλλὰ θᾶττον αὐτὸν ἔβλεπον
Τὸν ἀγριόποιον κομποφακελορῥήμονα.
Δημ. Εὖ, γεννάδας. Σ. πῶς; Δ. πῶς γὰρ ὐχὶ γεννάδας,
Φύσιν κατεικασθείς γε κἰόν πατρὶ;
Σύρ. Ἀλλ' ἂν σιγᾶν μάθοι, σάφ' οἶδ'. Δ. εὖ, παιδίον.
Σύρ. Γέλοιον. ὅς δέλε λάρυγ' ἄν ἔκτομοι
Μόλις ἀντιλέγειν οἷέ τε, μῶν ἔτος καλὸς;
Δημ. Καὶ φέρτατῳ γὰρ. ἆρ' ἀδελφὸς οἰκόθι;
Σύρ. Ἐγῷδα. κἄκ ἂν πᾶ τὸτε κυρεῖ φράσω.

Δημ. Τὶ δαὶ; κόβαλε; τι φῄς, κακέργε; Σ. φημ' ἐγώ.
Δημ. Καὶ μὴν παταξαιμ' ἂν γνάθον σὲ τήμερον.
Σύρ. Ἔ ἐ ἐ ἐ ἐ. τόπον φράσω, κὐ τἔνομά.
Οὐκ οἶδα γὰρ κ̓ πῶς; Δ. τόπον ῥ̓ εὐθὺς λέγε.
Σύρ. Ἆρ' οἶσθα δῆπε πανδοκευτρίαν κάτω;
Δημ. Πῶς ἐ γάρ; Σ. ὡς ἂν τῆνδε παραβαίης ὁδὸν,
Κάταντες, εἰσορῶν ἂν ἀντικρὺς τύχοις,
Κἀκεῖ σε. Δ. ποῖ δῆτ' ἂν τράποιμι μ'; Σ. ὡς ἄνω.
Σχεδὸν προσῆλθες ἵππε κ̓ σὺ σαῦτον. ἐς
Τὴν δεξίαν βλέποις ἂν ἅλσος τἔ θεῶν.
Κἀκεῖ σενωπὸς ἐς' ἀπ' ὀμμάτων πρόσω.
Δημ. Οὐκ οἶδα. Σ. μυῤῥινῶνα πάνυ παρ' εὔσκιον.
Δημ. Ἀνοδῶ γὰρ. εἶτα πῶς περαιωθήσομαι;
Σύρ. Ναὶ, ναὶ. τὶς ἂν μωρὸν μ' ἂν ἐκ εἴποι κλύων.
Αὖθις ἀπαξαπαντά σοι μέλλω φράσειν.
Βαδισεά γ' ἐς πανδοκευτρίαν πάλιν.
Ἆρ' οἶσθα τἀνδρὸς Εὐκράτε γε; Δ. πῶς γὰρ ἐ;
Σύρ. Τἔτον ῥὰ παραβὰς εἰς ἀριστερὰν ἴτω
Κατωθεν. ἀλλὰ μὴν ὅταν λυκοκτόνε
Θεᾶ παρῆλθες, αὖθις εἰς τὴν δεξίαν.
Πρυὴ πύλην δ' ἥκειν παρὰ κρηνην πάνυ,
Βλέψεις μὲν ἀρτοπώλιον, τὰ δ' ἀντικρὺς
Τἔ τέκτονος, κἀκεῖ κασίγνητος πονεῖ.
Δημ. Τιὴ γε δρᾶ πόθ'; Σ. ἅτλα νὶν κλιντήρια
Ποιεῖν κελεύει, σύμμετρα γἔν ὡς πίνειν.
Δημ. Πίνειν τάχ' ὑμᾶς; Σ. ἆρα μὴ ἐ καλῶς ἔχει;
Δημ. Παῦσαι λέγων χρὴ. θᾶτλον ἔν βαδισέα.
Σύρ. Γέλοιον. ἀπολοίμην ἂν εἰ μὴ δῷς δίκην.
Ἐγὼ τί ποιήσω; τἔ γὰρ εἰκότος πέρα
Ἄπεσιν Αἴσχινῶ· τὸ δεῖπνον τέτοι
Ἥμελλε καίειν. χἠ τράπεζ' ἐσήρετο.
Ὁ Κτησίφων δ' ὅλως ἔρωτι μαίνεται.

Ἀλλ'

Ἀλλ' ἔνδον εἰμ' ἅπαντα συλληβδὴν καλὰ
Περικυλίσων μοι δαψιλῶς. κ' οἶνον ῥοφῶν
Ἥμαρ παρέλξω τόγε γλυκύτατον ἠρέμα.

Anno Ætat. 16.

ANAPÆSTI ARISTOPHANEI.

Καθάπερ βίοτος πᾶσιν δήπου τοῖς ἀνθρώποις διακεῖται,
Πᾶς σκηνοβατεῖ κ' κωμῳδεῖ πᾶς τὶς κωμῳδίαν ἀνὴρ.
Ἀλλὰ γὰρ ὡς τὸ θέατρον παραβὰν πρῶτον τὸ βρέφος προλογίζει,
Καὶ πάππαζον, κ' τραύλιζον, κ' ἀιεὶ χαμάδις πτερύγιζον.
Κᾆτα χελώνης βήματι παιδίον ὡς φροντιστήριον ἕρπει,
Στωμυλλόμενον κ' βιβλοφόρον, κ' ἠώω σίλβον ἐρεύθει.
Ἀλλὰ κινυρόμενον τότ' ἐρασ[τ]ὴς, κ' οἴκοι θριγκοῖσιν ἐρεισθεὶς,
Νύκτωρ ᾄδει παρακλαυσίθυρον πρὸς ἐπισκύνιόν γε κορίσκης,
Κ' αὐτὴν ἱματίων θωπεύει δαπάναισιν ποικιλομόρφων,
Μήπως' ὄμβρων, μήτ' ἂν χιόνος, μήτ' ἂν νύκτος μελετῷη.
Δασυπώγων μὲν ἔπειτα λοχαγὸς μέγα τι στρατιόν τ' ἐπιορκεῖ,
Καὶ δοξολογεῖ πολλὰ μὲν ἐν γῇ πολλὰ δ' ἐφ' ὑγρᾶς πιτύλευσας,
Αἰεὶ δύσκολος, αἰὲν ἄγροικος, κ' αἰεὶ τὰ σπλάγχν' ἀγανακτῶν,
Καὶ εἰ ζητῶν ἐπὶ τὸ ξίφος φήμης κλέος εἰκελίνειρον.
Ποτνίῳ δ' ἄρα πώγωνι δικαστὴς γαστρώδης κ' παχύκνημος,
Καὶ μυτ[ι]λωτῶν ἐμπλησάμενος, τῶν τ' ὄψων, τῶν τε λαγωῶν,
Ἐπὶ τοῖς ἄλλοις σεμνοπροσωπεῖ κ' τῇ γλώττ[ῃ] πολεμιζει.
Ὑπόκωφον δὴ κ' σφηκῶδες, λημῶν τε γερόντιον ἕψει,
Καὶ ποππύζει κ', ἐὰν πρὸ πολλοῦ κεκραξιδάμαν, πάνυ γρύζει.
Δρᾶμα παλίμπαις πρέσβυς κλείει σεμνὸν τόδε κ' τερατῶδες;
Χωρὶς βλεφάρων, χωρὶς ὀδόντων, χωρὶς δήπου βιοτείας.

Anno Ætat. 16.

CAPUT.

CAPUT V.

De Carmine Latino.

NULLA in re feliciùs Græcos imitati ſunt Romani, quàm in carminibus; non illa dico Pindarica, tubæ quàm lyræ aptiora, ſed Alcaica, Anacreontea, Sapphica, quorum & numeros & venuſtates, meliùs quàm dici poteſt, effinxit Horatius. Hoc poematis genus adeò mihi quondam placuit, ut inciperem juſtum carminum volumen contexere, quorum alia è veterum Lyricorum relliquiis, alia è poetis Aſiaticis, alia è recentioribus, libare ſtatueram, alia denique à meo, quantulumcunque eſſet, ingenio depromere; ſed eadem ferè majora ſtudia, quæ me impedierunt, quo minùs Limona hunc, ut vellem, perficerem, lyræ ac Muſis vacare non permiſerunt. Quatuor ſolùm carmina huic libello ſubjungere volui, ſub ficto A. Licinii nomine, qui Ciceronis in re poeticâ magiſter fuit: in horum ſecundo *Sapphûs in Venerem* notiſſimum carmen ſum imitatus; in tertio, Oden eandem converti, quam, in capite *de Epigrammate Græcorum,* Græcè redditam expoſui: id verò, quod *ad Lælium* inſcribitur, miſſum eſt, propè decem abhinc annis, ad amicum quendam mihi in primis carum, cujus ſororibus latrunculos luſorios ex ebore atque ebeno tornatos dederam.

CARMEN I.

AD VENEREM.

Oro te teneri blanda Cupidinis
Mater, cæruleis edita fluctibus,
Quæ grati fruticeta accolis Idali,
Herboſamque Amathunta, & viridem Cnidon,

Oro,

Oro, Pyrrha meis cedat amoribus,
Quæ nunc, Tænariâ immitior æſculo,
Mœrentis Licinî ſollicitum melos
Ridet. Non liquidæ carmine tibiæ,
Non illam Æoliis illacrymabilem
Plectris dimoveat, lenis ut arduam
Cervicem tepidum flectat ad oſculum.
Quantum eſt & vacuis nectar in oſculis !
Quòd ſi carminibus mitior applicet
Aures illa meis, ſi (rigidum gelu
Te ſolvente) pari me tepeat face,
Te propter liquidum fonticuli vitrum,
Ponam conſpicuo marmore lucidam,
Te cantans Paphiam, teque Amethuſiam
Pellam gramineum ter pede ceſpitem,
Tum nigranti hederâ & tempora laureâ
Cingam, tunc hilares eliciam modos :
At nunc me juvenum prætereuntium,
Me ridet comitum cœtus amabilis ;
Et ludens puerorum in plateis cohors
Oſtendit digitis me, quia langueo
Demiſſis oculis, me, quia ſomnia
Abrupta haud facili virgine ſaucium
Monſtrant, & violâ pallidior gena.

Carmen II.

AD EANDEM.

Perfido ridens Erycina vultu,
Seu Joci mater, tenerique Amoris,
Seu Paphi regina potens, Cyprique
Lætior audis,

Linque

Linque jucundam Cnidon, & coruſcum
Dirigens currum, levis huc vocanti,
Huc veni, & tecum properet ſoluto
Crine Thalia.
Jam venis! nubes placidi ſerenas
Paſſeres findunt, ſuper albicantes
Dum volant ſylvas, celereſque verſant
Leniter alas.
Rurſus ad cœlum fugiunt. Sed almâ
Dulcè ſubridens facie, loquelam
Melle conditam liquido, jacentis
Fundis in aurem.
" Qua tepes, inquis, Licini, puellâ,
" Lucidis venanti oculis amantes?
" Cur doces mœſtas reſonare lucum,
" Care, querelas?
" Dona ſi ridet tua, dona mittet;
" Sive te molli roſeos per hortos
" Hinnulo vitat levior, ſequetur
" Ipſa fugacem."
Per tuos oro, Dea mitis, ignes,
Pectus ingratæ rigidum Corinnæ
Lenias. Et te, Venus alma, amore
Torſit Adonis.

Carmen III.

AD LÆLIUM.

Veſtimenta tuis grata ſororibus,
Et donem lapides, quos vel alit Tagi
Fluctus, vel celer undâ
Ganges auriferâ lavit,

Læli,

Læli, ſi mea ſit dives opum domus.
Quid mittam uſque adeò? Scilicet haud mea
Servo carmina blandis
Nympharum auribus inſolens,
Quarum tu potior pectora candidis
Mulces alloquiis, te potiorem amat
Muſa, utcunque puellæ
Pulſas Æoliæ fides.
Quin illis acies mittere commodus
Tornatas meditor, quæ bicoloribus
Armis conſpiciendæ
Bella innoxia deſtinant,
Qualis propter aquas aut Lacedæmonî
Eurotæ gelidas, aut Tiberis vada,
Cornicum manus albis
Nigrans certat oloribus.
Cur non ſub viridi ludimus ilicis
Umbrâ ſuppoſiti? Dic veniat genis
Ridens Lydia pulchris,
Et ſaltare decens Chloë:
Dic reddant mihi me. Ludite, virgines;
Me teſtudineis aut Venerem modis
Dicente, aut juvenilis
Telum dulce Cupidinis.

Carmen IV.

AD LUNAM.

Cœli dulcè nitens decus,
Lentâ lora manu, Cynthia, corripe:
Pulchræ tecta peto Chloës,

Et

Et labrum roſeo nectare ſuavius.
Non prædator ut improbus,
Per ſylvas propero, te duce, devias,
Nec, dum lux radiat tua,
Ultricem meditor figere cuſpidem.
Quem tu, mitis Amor, ſemel
Placatum tepidâ lenieris face,
Illum deſeruit furor,
Et telum facili decidit è manu.
Nec delicta per & nefas
Furtiva immeritus gaudia perſequor;
Blandâ victa Chloë prece
Peplum rejiciet purpureum libens.

CAPUT VI.

ELEGANTEM Callimachi ὕμνον, qui inſcribitur *ad lavacra Palladis*, verſibus elegiacis Latinè reddidit Politianus, numeros & exemplum Catulli imitatus, qui ejuſdem poetæ de comâ Berenices ποιημάτιον verterat. Nos autem, anno ætatis decimoſeptimo, priuſquam Politiani *Miſcellanea* legeramus, eundem Callimachi hymnum verſibus Glyconicis adumbravimus, Catullianum dicendi genus, quo uſus eſt in Epithalamio, imitati.

Saltuum viridantium
Filiæ, genus Inachi,
Virginum chorus adſit huc,
Huc adſit, tenerum albulo
Ceſpitem pede pellens.

Audion'?

Audion'? an amabili
Dulcè ludor imagine?
Audio, nemus avium
Funditùs fremit, & bonâ
Prodit alite Pallas.

Quare age, huc aditum refer,
Et ſalire paratum habe,
Turba, Palladis in fide.
Eja, flexile tinnulâ
Voce concine carmen!

Non Minerva priùs lavit
Quàm ſuâ roſeâ manu
Mollicella latuſcula
(Perfundens gelidâ jubas)
Deſpumârit equarum;

Et perterſerit aurea
Colla, myrteolum gerens
Gauſape, ac ter & amplius
Moverit teneram manum
Subter ora, ſub armos.

Huc adeſte, puellulæ:
(Jam videntur) at haud onyx,
Haud amaracinum (melos
Dulce tibia ſuccinit)
Haud amaracinum adſit:

Odit Pallas amaracum ;
Haud adſit ſpeculi nitor,
Pallas haud ſpeculi indiget.
Nempe ubi ad Phrygium Idali
Arbitrum Dea venit,

Illa non placidum mare,
Nec pellucidulos lacûs
Finxit inſpiciens comas ;
Nec decora politulum
Conſuluit orichalcum.

At cincinnuli identidem
Unam bellula fimbriam
Tranſmovit Cythereïa,
Ad glabrum ſpeculi vitrum
Uſquequaque renidens.

Pallas haud ita : ſcilicet
(Quales per cava Tænari
Gemellæ juga ſtellulæ)
Gramina, & pede pervolat
Intactas levi ariſtas.

Quin abhinc aditum refert,
Dum, velut ſylüæ comæ,
Crinis luxurians fluit
Hic & hic bene-olentibus
Unguentatus olivis.

Tunc

Tunc ah ! tunc dea, virgines,
Ora floridula & genas
Haud minùs rubet, ac roſæ
Vel flos purpureæ teres,
Vel ridens melimelum.

Prodeas, dea caſta, ſis;
Audin' audin' ut integræ
Succinant tibi virgines,
Ne lavatum aliorſúm eas ?
Prodeas, dea caſta.

Prodeas, dea caſta, ſis;
Pedes, innuba, transfer huc :
Huc veni : huc refer ægida :
Et ferrugineam arduæ
Caſſidis quate criſtam.

At cave, upilio, bibas
Has aquas hodiè ; cave,
Vacca, tute ſitim leves :
Urnulam fer, aquarie,
Fontes ad Phyſadeæ.

Nempe deſilit è jugis
Muſcoſis hodiè Inachus ;
Floſculos, viden', irrigans
Defluit liquido pede,
Amne lucidus aureo.

Jam

Jam lavis, dea, jam lavis;
Paſtor, tu quoque nudulam
Decernas cave Pallada.
Ecquiſnam, (miſer ah miſer!)
Te cernet, dea, nudam?

Pandite oſtia, januæ:
Interim organicis modis
Suave neſcïo quid lubet
Inter ludere virgines.
Pandite oſtia, valvæ.

Olim nympha, puellulæ,
Caſtæ perplacuit deæ;
Mater Tireſiæ, integræ
Mentis, & viridiſſimo
Uſa flore juventæ:

Quacum ludere, quam tenere
In molli gremio fovens,
Quam curru vehere arduo,
Quoi verba edere blandiens
Dulciora ſolebat.

Non chorus, neque erat deæ
Matutina locutio,
Nec fragrans oleæ nemus,
Nec ſol veſperi amœnior
Caræ voce Chariclûs.

Fruſtra!

Fruſtra! nam dea mollia
Suræ tegmina cereæ
Tollens, lavit in undulis,
Frigerans ubi temperat
Sylvulas Aganippe.

Jam tum tempora Sirii
Peſtilentia retulit
Æſtas polverulentior:
Et ſilentium amabile
Montis denſa tenebat

Forte tum Chariclûs puer
Multo cum cane, non ſine
Centeno hæduleo, genas
Vix lanugine veſtiens
Nigriore glabellas,

Sub dio vagus huc & huc,
Ac toſtus ſite guttura,
Ad ſacrum laticis caput
Proh pudor! tulit haud bonum
Haud bonâ alite greſſum.

At pudoricolor dea
" Ecqua te mala mens, ait,
" O miſelle puer, rapit?"
Dixit; ille adeò tremens
Mœſtâ voce receſſit.

Caligare oculi ſtatim ;
Genua ſuccidere : artubus
Senſim obrepere flammula :
Et tractim auriculæ ſono
Tintinare ſuopte.

Tum puella, " Quid inquiit,
" Quid facis, dea, quid geris ?
" (Me fugit ratio mea)
" Ecquid commerui ? mihi
" Filium malè perdis.

" O fontes, nemora, & lacûs
" Puri, O mons Heliconeus
" Non amabilis amplius.
" Occidunt puer, ah puer,
" Candidi tibi ſoles.

" Ah ſemel, ſemel occidit
" Lux tibi : & cadis immerens,
" Immerens cadis, ultimi
" Floſculus velut hortuli
" Suppernatus aratro."

Talis per ſalicis comas
Inſolabiliter melos
Integrans lacrymabile,
Abſumptos Ityli dies
Daulias gemit ales.

At ſubriſit amœniter
Compellans dea virginem,
Flere deſine; quid gemis?
Tandem mollicularum, age,
Siſte lacrymularum.

Deſine: ecquod enim feras
Commodi haud bene noſcitas;
Quid fles, nympha? licet tibi
Dulci amaritie tuos
Temperare dolores.

Filio ſed enim dabo
Longum aruſpicium tuo,
Unde quem ſibi, quem tibi
Sortem dii dederint ſciat
Augurarier audens.

Hoc ut dixerat, annuit;
Approbantior annuit
Alma progenies Jovis.
Jam redis, dea, jam redis:
Claudite oſtia, valvæ.

Claudite oſtia, januæ;
Serta ſpargite, virgines:
Proin tu caſta domos, dea,
Argoas ope ſoſpitans
Bonis omnibus opple.

TOTIUS VOLUMINIS

EPILOGUS.

AD MUSAM.

VALE, *Camena*, blanda cultrix ingenî
Virtutis altrix, mater eloquentiæ,
Linquenda alumno eſt laurus & chelys tuo.
At, O Dearum dulcium dulciſſima,
Seu *Suada* mavis ſive *Pitho* dicier,
A te receptus in tuâ vivam fide:
Mihi ſit, oro, non inutilis toga,
Nec indiſerta lingua, nec turpis manus!

END OF THE SECOND VOLUME.